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ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN

JULY 2005

SENATOR and MRS. JOHN McCAIN

An Exclusive Interview by Paul Theroux Inside Their Phoenix Home



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in this world of sameness and design by committee it seems almost everything is beginning to just blend in

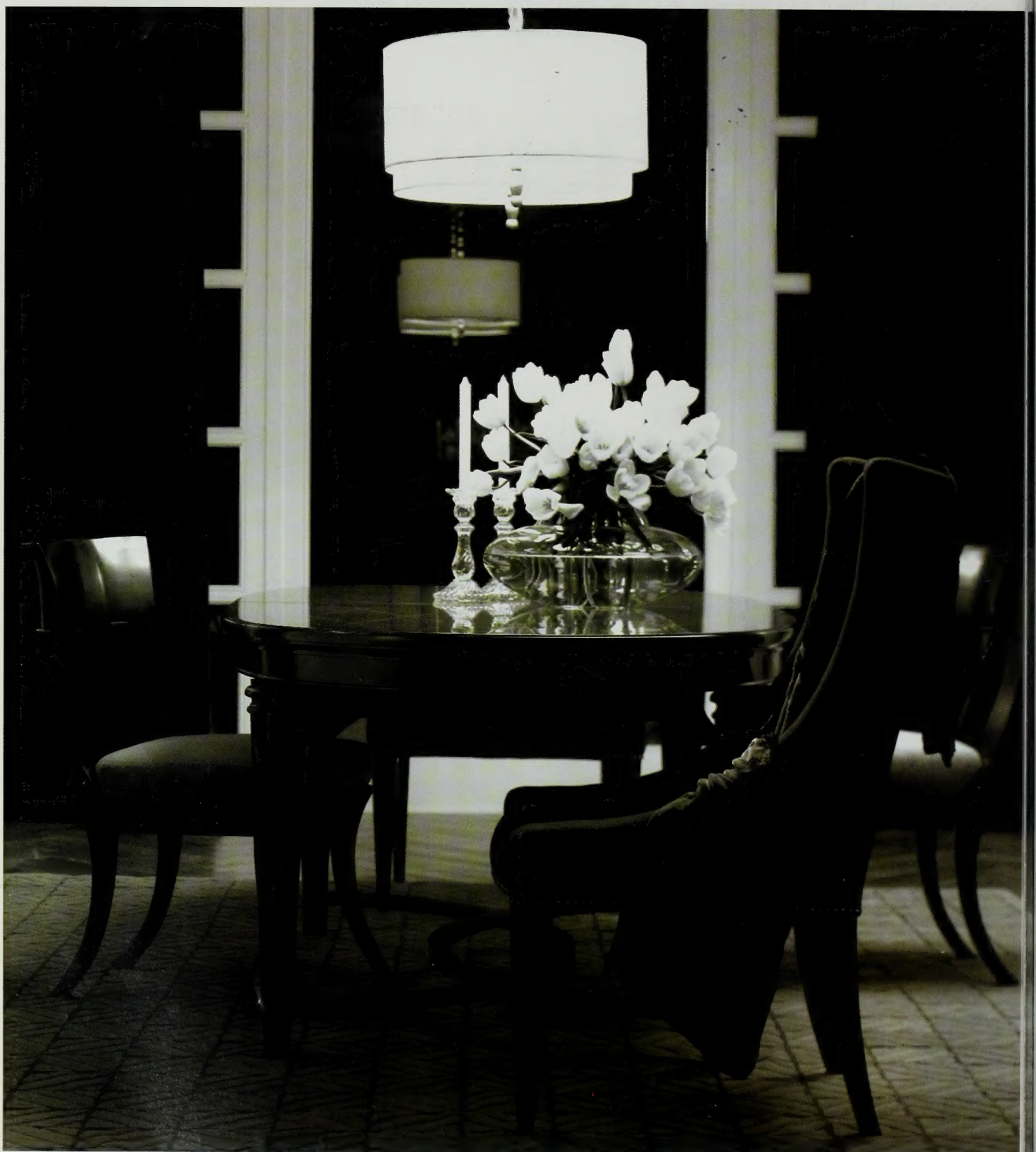
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JULY 2005





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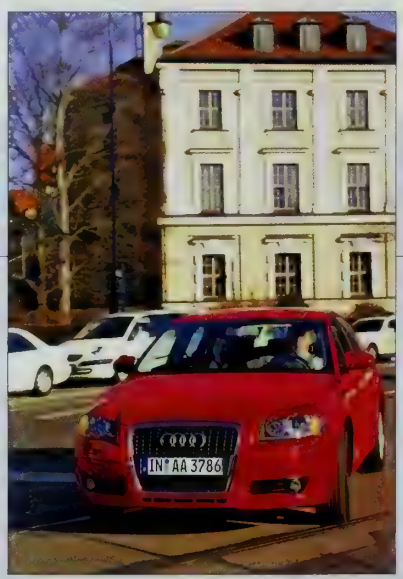
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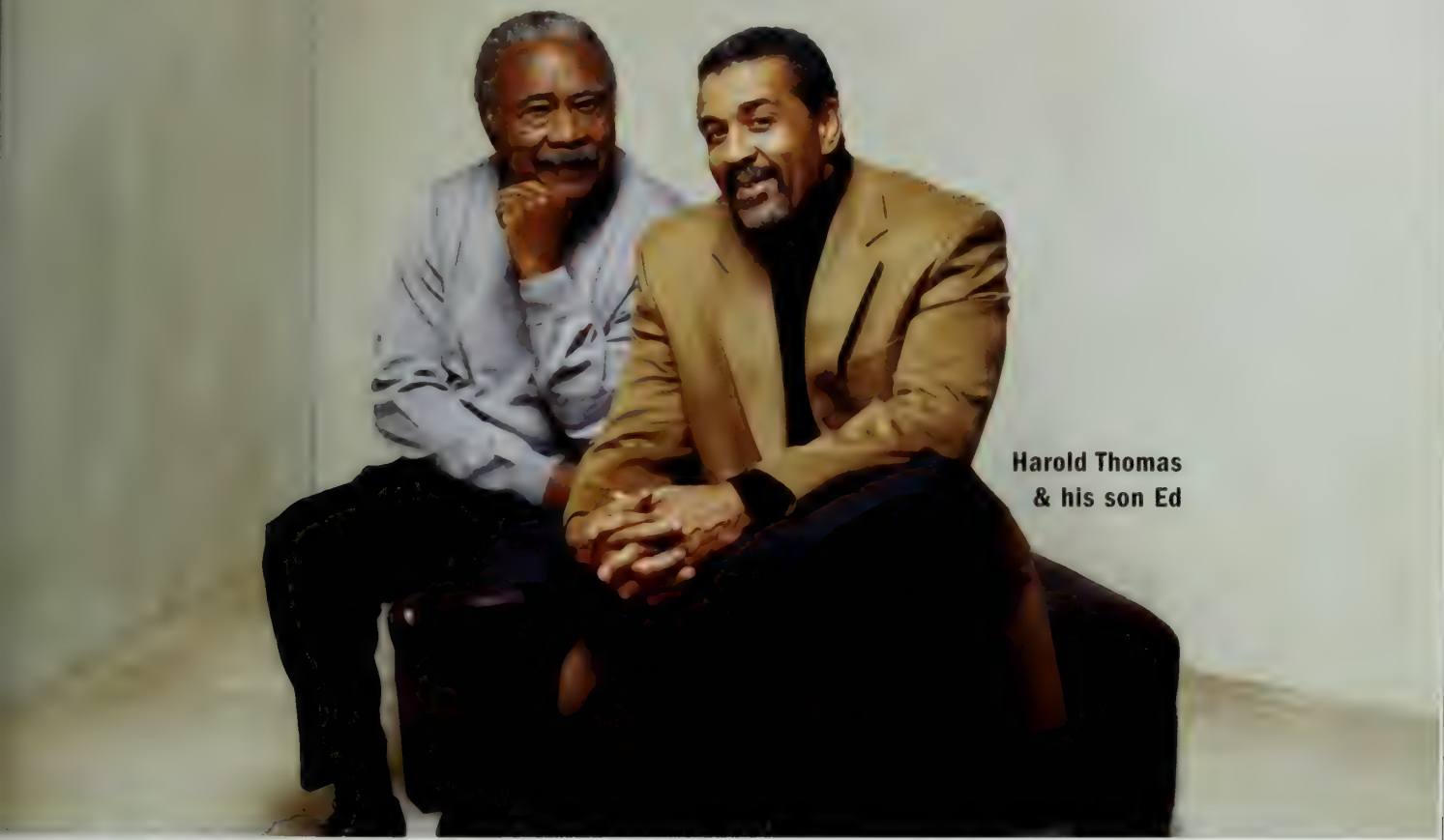
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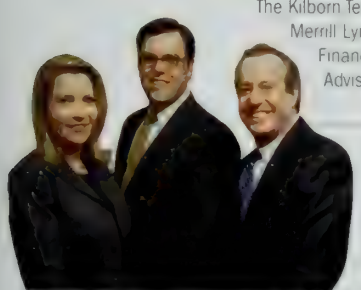
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Harold Thomas & his son Ed

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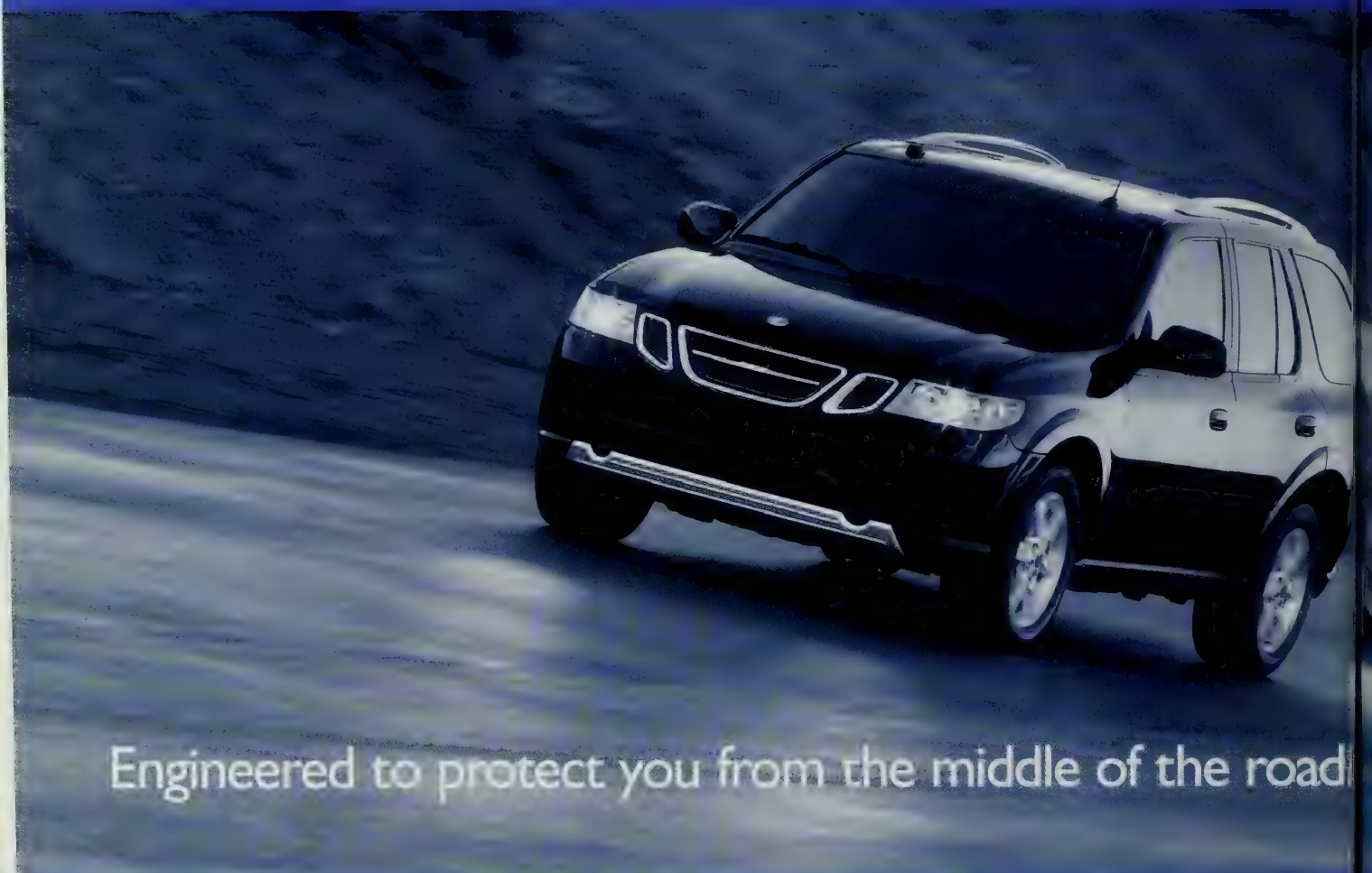
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Verner Panton chairs flank tables by Marcel Wander in a Vancouver shop. See page 22.



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What a delight to see Arthur Erickson's garden in the May 2005 issue ("The Call of the Wild"). Little has changed since my high school years when I used to be able to peek over the fence and fantasize about who lived there. When I found out that the famous architect Arthur Erickson created that mystical garden, I was not surprised, because it simply put everything into perspective. He is truly exceptional.

—Lucette Kirbach
Vancouver, British Columbia, Canada

SUBTLE AESTHETI

I very much enjoyed the article "A Transparent Order" in your April 2005 issue. The design was clean and concise, and the deft use of color and texture rendered it quietly inviting.

Eleanor Carson-Walter
Pittsburgh, Pennsylvania

WELCOME PRESENCE

I live in New York City—an international powerhouse of design and architecture. My lifestyle dictates that I should be grateful to be able to see your wonderful photographs, let alone be able to walk to the mailbox. With each aesthetic enjoyment being a potential "Last Supper," your regular deliveries are my comfort.

Osnat S. Mavligit
New York, New York

BUYERS' EYE

On our January trip to Vieques, we stopped off in San Juan and visited every store featured in the wonderful article "Inside San Juan" (Shopping, December 2004). We found everyone and everything exciting. In the process we found a few more shops. Can you elegantly furnish a home from San Juan shops? Absolutely!

Edward S. Lewis
New York, New York

ARTISTIC VISION

I well remember your coverage of Diane Keaton's past homes (April 1998 and July 1999). Her energy and her distinct style and passion for detail parallel her film career. She always makes a house a home.

Ann Mott
Yorktown Heights, New York

FAVORED FEATURE

Architectural Digest deserves a thumbs-up for its presentation of the grand and magnificent home shown in the story "Affinity for Opulence" (April). This home is resplendent in every way, down to the inimitable placement of the exquisite furnishings. Kudos to Craig Wright, the interior designer, for the soft yet vivid color choices. The overall design is so warm and inviting, one could walk in (dream on) and immediately feel at home. These 10 pages have been savored over and over.

Paul E. Christian
Jeffersonville, Indiana

INSPIRATION POINT

I read *Architectural Digest* from cover to cover each month, studying each home, appreciating the different styles and taking ideas to use. From the minimalists I find courage to clear the clutter to keep things calm and peaceful. From the more exuberant designers' leads, I am able to move beyond my favorite taupes and add color in surprising places. Stamberg Aferiat's redux of Charles Gwathmey's barn was fabulous ("Before & After: Born of Invention," May). Knowing the Preston T. Phillips beach house ("Unbuilt Houses: Coastal Pursuits") will never get built makes me sad. Then I saw the house by Shope Reno Wharton ("Shingle Style at the Shore"), and I knew I'd move in a heartbeat.

Doreen Button
Corbett, Oregon

FUTURE TENSE

Your April issue is gorgeous. I continue to enjoy your articles on Wallace E. Cunningham–designed homes, which serve to break the bounds of conventional design ("A World Apart near San Diego"). What an inspiration, and thank you for sharing such a stunning embrace of this, our 21st century.

Bart Ziegler
Del Mar, California

The editors invite your comments, suggestions and criticisms.
Letters to the editor should include the writer's name, address and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.

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When Paul Theroux interviewed Senator and Mrs. John McCain for our cover feature in their Phoenix home one morning not long ago, he was delighted to find a real family scene. He told us, "I marveled at the McCains' parental aplomb as they observed eight or so of their children's teenage guests wandering sleepily through the house in search of cornflakes. It was spring break, a period familiar to most parents of teenagers." Paul went on to tell us about the couple's hosting an open house for those who had made donations to a charitable cause. The guests were somewhat surprised when the senator and his wife personally opened the door and welcomed them into their home. Somehow it doesn't seem a great surprise from the candid candidate who traveled in a bus called the Straight Talk Express.

In this issue you will also find another section we call Motoring Life. Why cars? Because they are as central to our lives as our homes. And the design and psychology of the automobile seems endlessly fascinating to us and to our readers. One example is the article by contributing writer Stephen Drucker on how and why automobile designers make their color choices. We've come a long way since the first Henry Ford famously said that his Model T could be purchased in any color as long as it was black. You will have an idea about how far we have come when you read the article, beginning on page 142.

This magazine has come a long way, too, over the past decades, and we are all grateful and pleased that you have chosen to come along with us.

***Paige Rense**, Editor-in-Chief*



MARK GINSBURG ("Motoring Life: Design in Motion," page 134; "Motoring Life: Audi's Design Hub," page 136). "Munich is one of the most quietly hip cities in Europe, so it makes sense that Audi's design lab is there," says writer Mark Ginsburg, a former contributing editor for *Vanity Fair*. "The people at Audi set me and the photo crew loose in the city in an A3 and an Allroad—both borrowed—so we could get the 'live' shots of the cars. We were running all over the place, trying not to block traffic too much." Ginsburg also wrote about the new Bentley Continental Flying Spur for this month's "Motoring Life: Design in Motion" section.



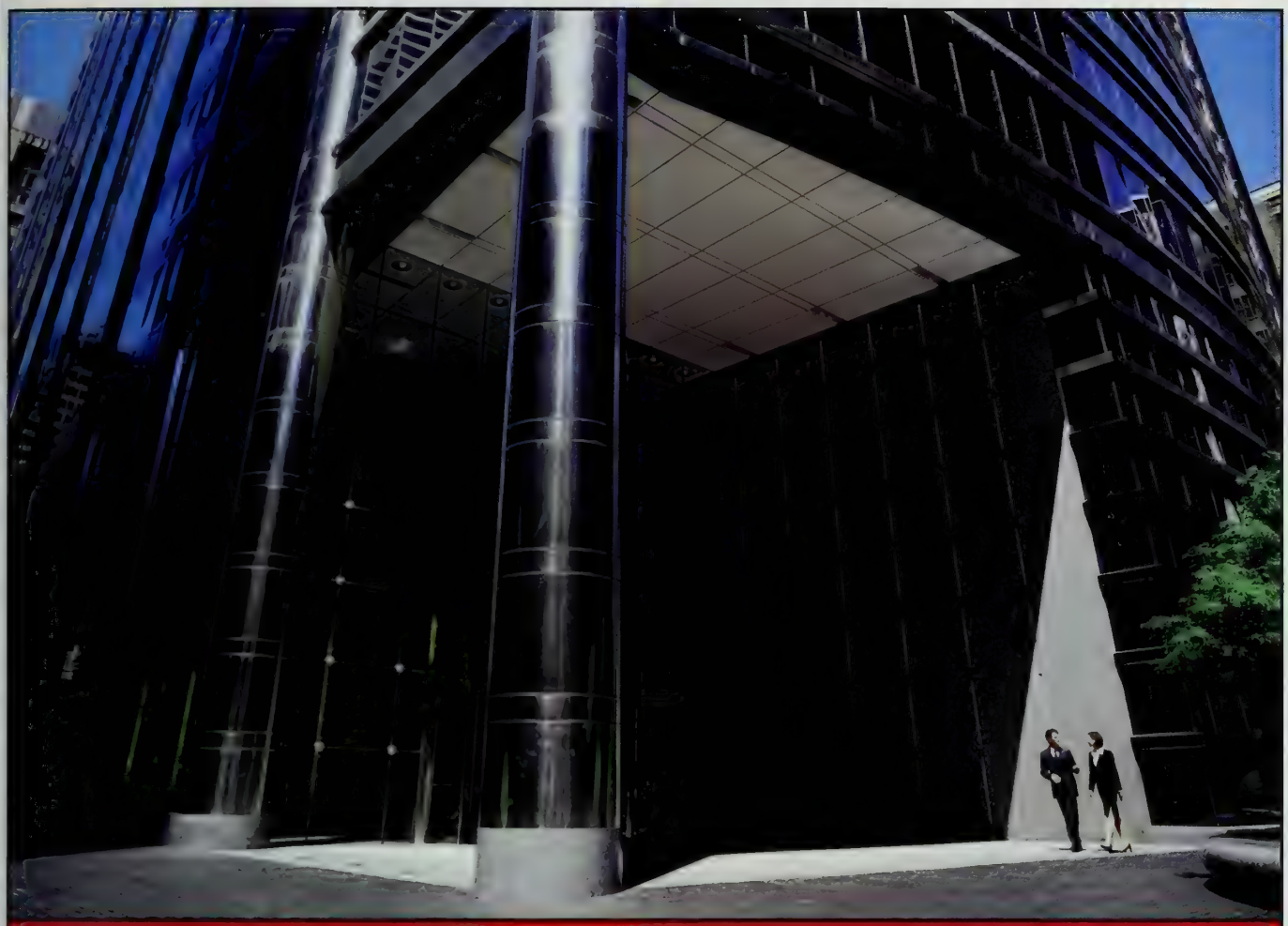
PAUL THEROUX ("Architectural Digest Visits: Senator and Mrs. John McCain," page 68). Contributing writer Paul Theroux came away from his interview with John and Cindy McCain with observations about not only how the couple live but where: the Phoenix house Cindy McCain grew up in. "A strong sense of family continuity was evident in the house, which made it peaceful and really homelike," he says. Theroux is the author of more than 40 books, including *The Mosquito Coast* and *Dark Star Safari: Overland from Cairo to Cape Town*. His new novel, *Blinding Light*, has just been released by Houghton Mifflin.

JEAN STROUSE ("Tale of the Ghost House," page 78). Contributing writer Jean Strouse is amazed by the views from a couple's renovated Victorian—dubbed the Ghost House by locals for its decades-long rundown appearance—in Jamestown, on Rhode Island's Conanicut Island. "The special thing about this house is being able to look across Narragansett Bay and the bridge to Newport, through all the seasons, the colors of light, the rain showers and the snowstorms." Strouse, director of the Dorothy and Lewis B. Cullman Center for Scholars and Writers at The New York Public Library, adds that "putting the living room on the top floor works. It was the right decision for the house."



PETER FREED ("Motoring Life: Scenic Route," page 144). "We talked about cars a lot on the ride from the airport to his studio in Bath," photographer Peter Freed says of Maine-based automotive muralist John Gable, whom he shot at work on his oversize commissions. "He was an auto designer initially," Freed says of his subject. "He found a way to eventually break away from those constraints and, incorporating his love for autos, do what he wanted. He's clearly doing what he was meant to do."





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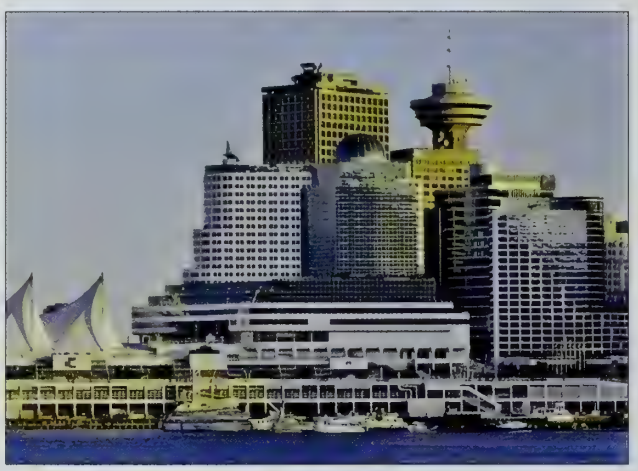
Vibrant Vancouver

Canadian Designer Paul Lavoie Uncovers Finds Both Exceptional and Unexpected

Text by Patricia Leigh Brown/Photography by Jim McHugh

ON THE FACE OF IT, there are many reasons *not* to go shopping in Vancouver, the city often referred to as "the Rio of the Northwest." There is Stanley Park, a 1,000-acre urban wilderness, and Whistler Mountain to the north, a site of the 2010 Winter Olympics. But to designer Paul Lavoie, who is based in Calgary and makes frequent trips here, Vancouver is a sleeper precisely because it is not a shopping mecca. "It's smaller than New York or Los Angeles, so there's a smaller gene pool," he observes. "There aren't thousands of decorators picking over everything. So you have a bigger chance of finding something fantastic."

continued on page 24



Vancouver, British Columbia, is a favorite destination for designer Paul Lavoie. LEFT: Coal Harbor.



AXIS DECORATIVE ARTS

ABOVE: The gallery is known for its French Moderne pieces, which include a silver coffee and tea service and a rosewood table. An oil by Peter Aspell from the 1970s hangs above.



RIGHT: Lavoie, left, and co-owner Foster Eastman discuss a plaster bust of Diana. Topping the 1940s Dominique desk are acid-etched Daum vases and a terra-cotta bust.



Phaeton #609: Cocoa Gray over Kristall Gray leather. Equipped with a 335 horsepower V8, all-wheel drive, and a 4-zone climate-control system, all standard. Purchased by Carol Duran of Savannah, Georgia, whose only disappointment to date was the day she saw another Phaeton while leaving her local market, because she "liked having the only one in town."

The Phaeton, from Volkswagen. Starting at $66,950†. **Drivers wanted.**

†MSRP excludes tax, title, license and options shown. Some features may be different for 2005. *Based on VWoA 2004 sales figures. Based on U.S. A6 models. Driving [illegible] Dealer sets actual price. The Phaeton is available in limited quantities at select Volkswagen locations. See dealer for details.



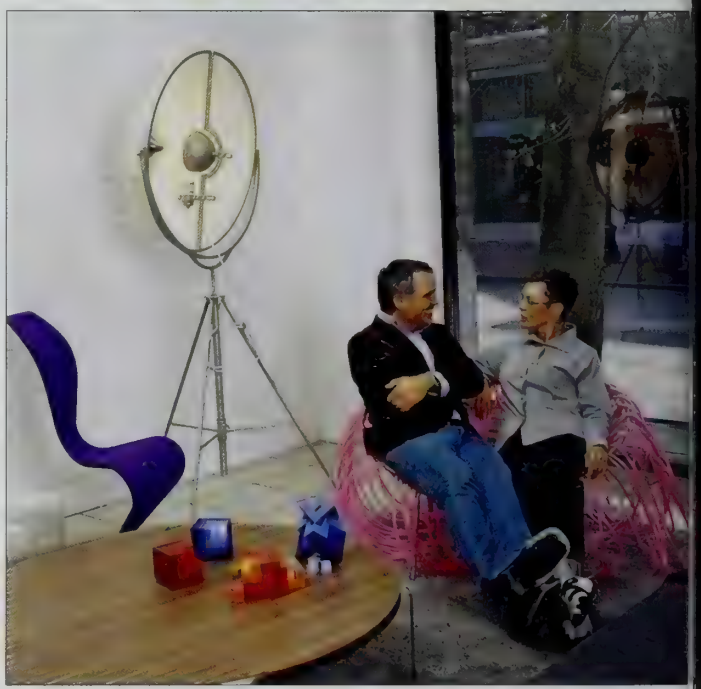
Inform is the place to find "the contrast item, architectural with a twist," including light fixtures by Ingo Maurer.



INFORM
INTERIORS

Above: Chairs, a sofa, ottomans and a cabinet designed by Antonio Citterio are below Ingo Maurer's paper light fixture. Right: Jeffrey Bernett's Tulip armchair, from B&B Italia.





Above: Lavoie and co-owner Nancy Bendtsen share a handwoven, tubular-plastic Anemone chair. At left are a Tom Dixon S chair and a Mario Fortuny–designed lamp.

Top Right: The shop, located in a warehouse area near Burrard Inlet, "is a great foil for the traditional—everything is chosen for its pristine simplicity," Lavoie remarks.

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Known for over-the-top scenery, modern architecture and progressive politics, this diverse city is much more than just a pretty face. "The people are wonderful," says Lavoie, who savors the city's intimacy. "Owners are out shopping the world, but they still have lots of time to spend with you."

A typical shopping day will take the peripatetic Lavoie, whose far-flung client list runs from China to Chicago, from the stylish precincts of the Yaletown neighborhood to the cobblestoned streets of Gastown near downtown. He usually begins the morning by nursing a cappuccino by the ocean on English Bay, where he plots his shopping strategy with clients. Piling into his Mini Cooper, he lights out for William Switzer & Associates, found in a slightly improbable industrial neighborhood in East Vancouver. "Bar none, they represent the finest line of reproductions imaginable," he says. "They don't mess with the originals."

Housed in the 1925 American Can Company building, now the Alexander Center, Switzer's is a family business

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WILLIAM SWITZER & ASSOCIATES

LEFT: In the Lucien Rollin boutique, Lavoie and co-owner Allan Switzer admire the hand-tufting on a Rollin Apollon chair. Switzer sits on a Boulevard chair by Rollin.

BELOW: A reproduction of an 18th-century Venetian drop-front secretary with rosewood, ebony and amboyna inlays is next to an unfinished version in the showroom's atelier.



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run by 79-year-old patriarch William Switzer. "It has wild variety and exceptional quality," Lavoie says of the showroom. Included in the Switzer canon is the work of Lucien Rollin, a disciple of Jacques-Émile Ruhlmann, the high priest of French Art Déco (Switzer owns the worldwide rights to Rollin's designs).

Clients tend to be floored when encountering Old World craftsmen in a modern city, laying out veneers by hand. "You see artisans painting chinoiserie, hand-staining and -gilding the pieces," he says. "You see them having lunch. It puts a human face on objects."

Next on his itinerary is Vancouver Architectural Antiques, located in a 1912 Woolworth's with pressed-tin ceilings. The store is situated in the Mount Pleasant neighborhood, a "heritage district" of clapboard and shingled houses. Although it has a little bit of everything, "from gramophones to stained-glass windows from historic houses in Vancouver," Lavoie prizes the shop for its lighting as well as the expertise of its owners, Eric and Judith Cohen. "The two of them are delightful, and the store has a very personable atmosphere," he remarks. The designer recently purchased a spiral crystal chandelier, which Eric Cohen, at Lavoie's request, figured out how to divide into two separate working fixtures while retaining its integrity. "He has an inventory of lamp parts and pieces, and an ability to create new fixtures from old fixtures spanning lots of different eras," Lavoie says. "I don't know how he does it." Like many in Vancouver, Cohen is willing and eager to share his voluminous knowledge with customers. "It's a great love," he notes.



LEFT: An aquabus ferries passengers under the Art Déco Burrard Street Bridge.

Uno Langmann lies behind wrought iron gates in a more upscale part of town near the Granville Bridge. The city's leading source for European paintings, the collection includes works by Danish masters, reflecting Uno Langmann's own heritage. "Uno knows so much and makes

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nouveleldorado



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Lavoie prizes the shop for its lighting as well as the expertise of its owners, Eric and Judith Cohen.



ARCHITECTURAL ANTIQUES

ABOVE: Lavoie inspects a circa 1962 Sputnik chandelier. Behind him is a stained-glass sign from the Kinemacolor, an early-20th-century movie theater in downtown Vancouver.

ABOVE RIGHT: "There is nothing pedestrian here," Lavoie notes of the shop's wares, including a circa 1885 gas lantern from Boston. RIGHT: The façade of the Main Street shop.



continued from page 26

time for people," Lavoie comments. In addition to paintings, Langmann sells furniture and objects, such as a Georg Jensen five-arm candelabrum he spied recently. "The last things I bought were two portraits, a set of marble urns and a beautiful gilt-metal clock that's drop-dead spectacular," says the designer.

After lunching—briefly at the Water Street Café, Lavoie heads for Axis Decorative Arts, a mise-en-scène of French Moderne. With his weakness for bronzes, Lavoie finds that Axis is a must-stop on every visit. "You go to Axis because you're looking for the best of the French," he says. "Their pieces are of exceptional quality." Unlike its splashy brethren in New York or Los Angeles, Axis offers prices comparable to those of Parisian flea markets, Lavoie reports. "They have a wide assortment," he adds, "all of it spectacular. They also have an ever-changing line of beautiful tables and chairs. It can be a little freaky to stroll the streets of Vancouver, Canada, and find the best quality of the French Moderne era."

Before winding down with drinks in the lobby of the Opus Hotel in Yaletown, one of the city's chicest watering holes, Lavoie makes his way to Inform Interiors, his preferred

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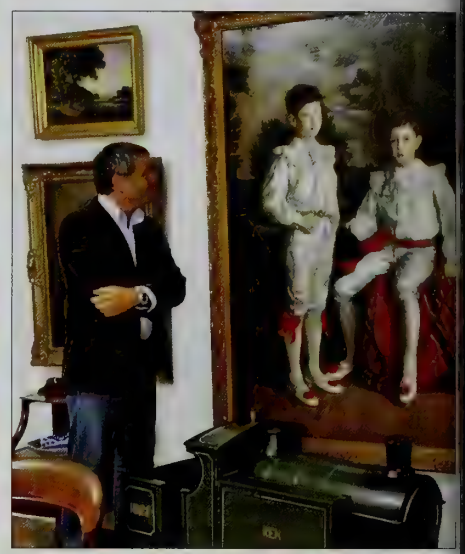
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UNO LANGMANN

LEFT: Among the European paintings and decorative arts at the gallery are, center, an 18th-century oil from the studio of Jean-Siméon Chardin and a William IV table.

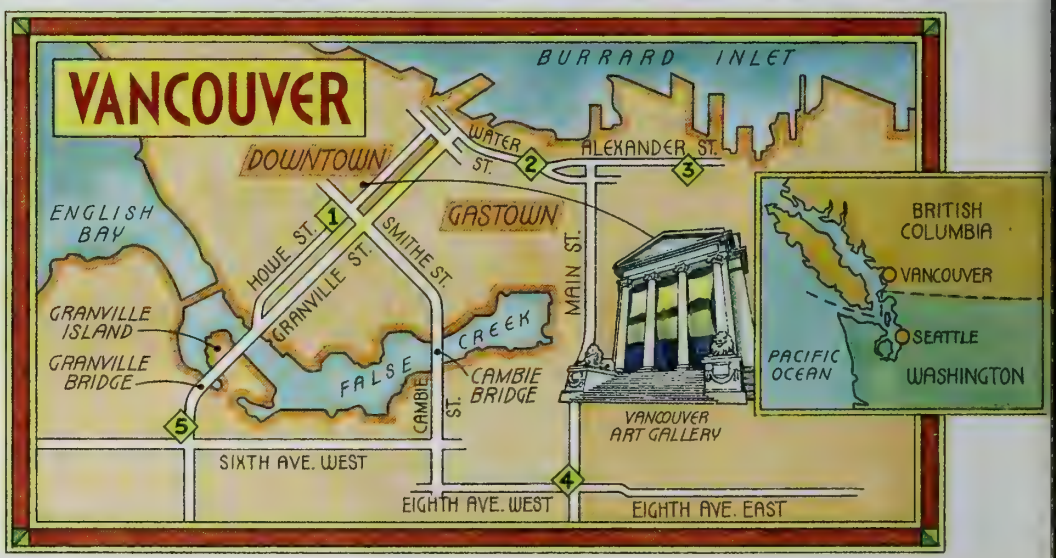


BELOW: Lavoie examines a circa 1902 work by Gerald F. Metcalfe. Under it is a toy train, made in 1922, with its original paint, a working whistle and a functional steering wheel.

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contemporary-design destination. The store is located in Gastown, a historic district near the harbor. Inform is the perfect place to find "the contrast item, architectural with a twist," including light fixtures by Ingo Maurer.

Rare is the Vancouver shopping trip that does not yield something seductive and completely unexpected. "Vancouver is a bit of an underdog, a bit of a secret," Lavoie says of his adopted city, where he spends most weekends. "It's so much like the U.S., but it's not." □



VANCOUVER SOURCES

1 Axis Decorative Arts, 938 Howe Street, 604-642-2288; www.axis-arts.com. *Twentieth-century French furniture, lighting and art glass*

2 Inform Interiors, 97 Water Street, 604-682-3868; www.informinteriors.com. *Contemporary furniture, lighting and accessories*

3 William Switzer & Associates, Ltd., 611 Alexander Street, 604-255-5911; www.williamswitzercollection.com. *To the trade. Furniture*

4 Vancouver Architectural Antiques, Ltd., 2403 Main Street, 604-872-3131; www.vaaltd.ca. *Nineteenth- and 20th-century lighting*

5 Uno Langmann Limited, 2117 Granville Street, 604-736-8825; www.langmann.com. *18th-, 19th- and 20th-century furniture and fine art*

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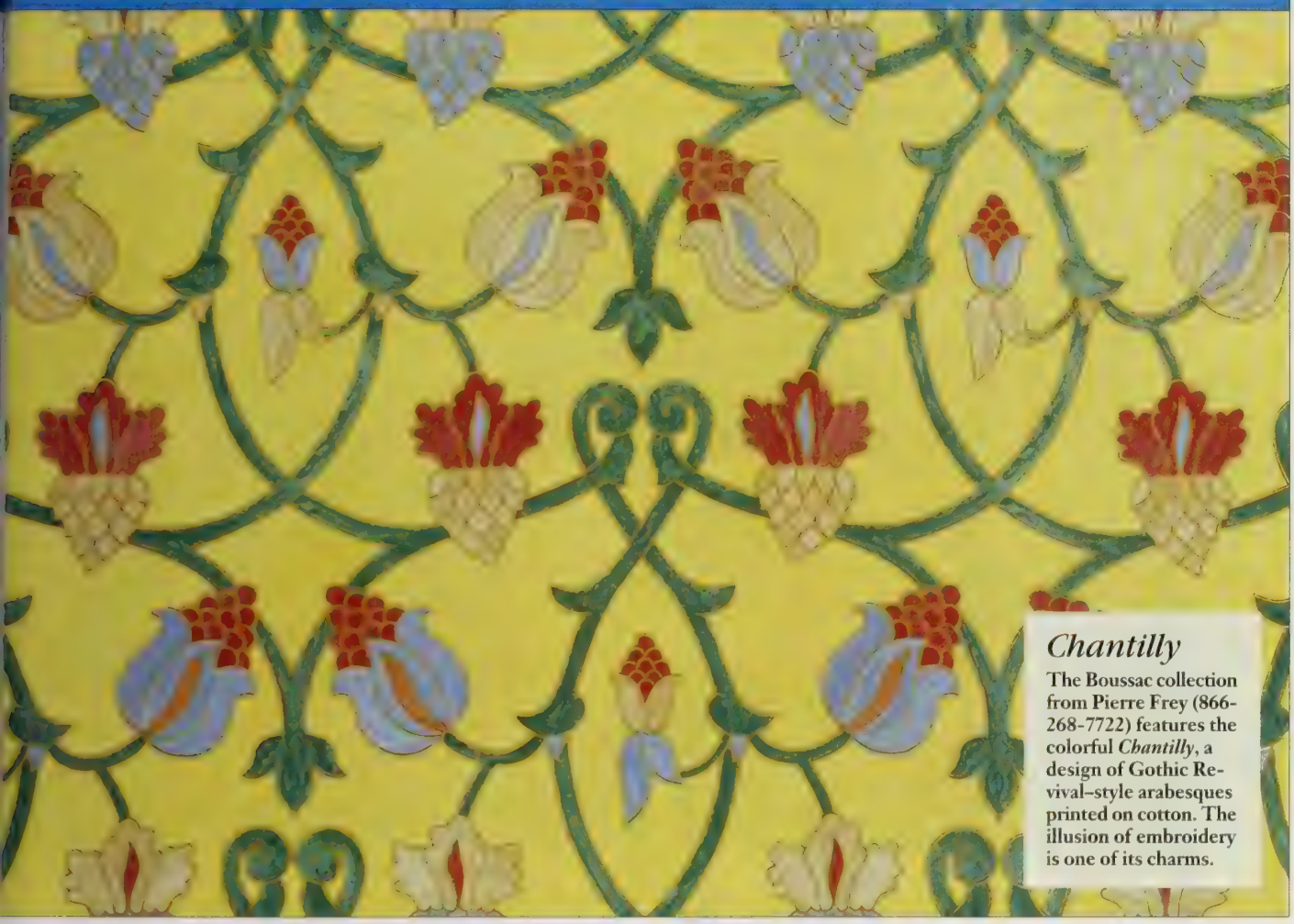
A fine-arts degree from Pratt Institute and a background in decorative painting significantly influenced the future work of John Fischer, who embarked on the path of furniture making in 1990 and formed **Fischer Furniture** in '92. For over a decade he has skillfully brought to life the designs of architects and designers such as **David Easton** (left, with Fischer, right), who has commissioned personal and professional pieces. "He's an artist craftsman," says Easton. "He brings to each undertaking a complete purview of the furniture-making process—he sees the overall project in its totality."

Fischer Furniture Inc., 361 Stagg St. Brooklyn, NY 11206; 718-418-6206



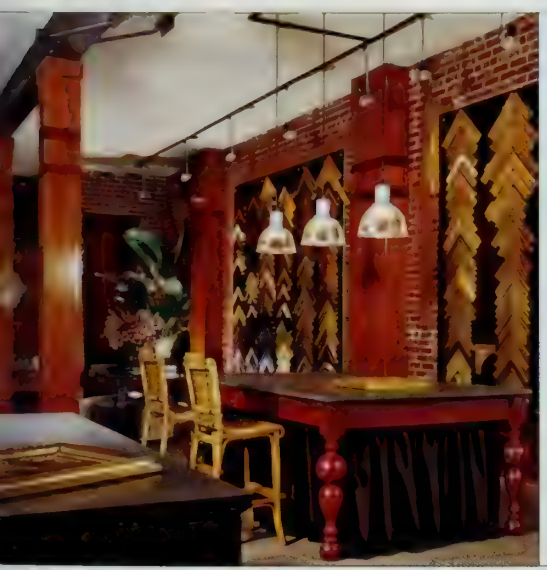


An ebonized-maple bedside table, above, and a mahogany drafting desk, each one of a pair, were designed by David Easton.



Chantilly

The Boussac collection from Pierre Frey (866-268-7722) features the colorful *Chantilly*, a design of Gothic Revival–style arabesques printed on cotton. The illusion of embroidery is one of its charms.



Framed in San Francisco

Understanding the union between art and frame is integral to the preservation and presentation of fine art," says Heidi L. Knodle, owner of **Cadre** in San Francisco. Knodle has framed artworks by Monet, Degas and Picasso and has worked with noted private collectors and decorators such as **Paul Vincent Wiseman**. She offers antiques, reproductions and her own original designs.



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Outstanding in Bronze



Decorative arts sculptor **Bill Sullivan**, who's been tapped by the Metropolitan Museum of Art for his wood-carving abilities, began working in bronze 16 years ago and has completed a new set of cast-bronze floor lamps (left). **Arthur Dunnam** (above, left, with Sullivan) lauds the artist's "infallible sense of detail and proportion."

W. P. Sullivan, Inc., 10 Greene St., New York, NY 10013
212-925-1455; www.wpsullivan.com



Out of the Mystic

The graphic and textural qualities of crop circles led Luke Irwin, owner of **Eclipse Carpets**, to adapt the mysterious motifs to his first custom carpet line, Crop Circle. "When I saw Luke's designs, I had to use them," says **Grant White**, who chose one for a client with a contemporary art collection (left).

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"I wanted to create rather than interpret, and I'd always been fascinated by textiles."

continued on page 3

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A Source for Distinguished Design

Whether Franklin Salazar is replicating historic furniture forms or integrating design requests for an impressive coterie that includes **Laura Hunt** (left), he's always engaged in the passion of his life. "It's a dream come true," says New York–based Salazar, who grew up as the son of an upholsterer surrounded by cabinetmakers and wood-carvers. "He's one of the most knowledgeable in his field—a craftsman with a real intuitive sense," remarks Hunt, who recently used **Franklin Designs** to make a massive low table. Of his newest endeavor, carved curtain rod finials (above), Salazar says, "They're meant to change the way we look out our windows."

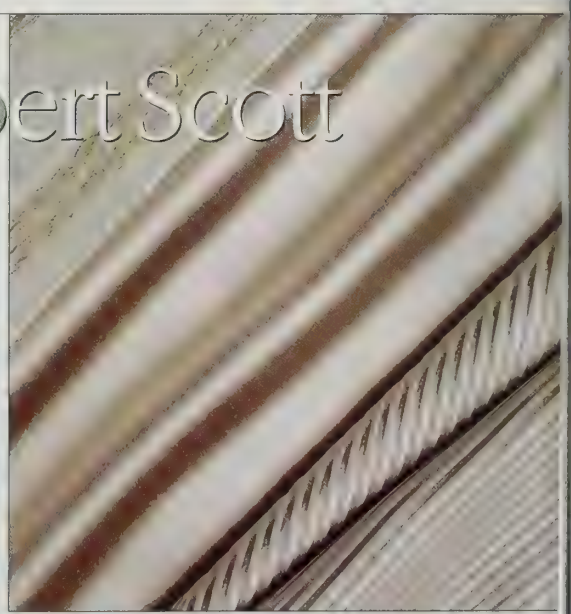
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REFLECTIONS ON DESIGN



Joanne de Guardiola *observes that Newport furniture—especially Townsend and Goddard pieces—is the epitome of the American spirit: elegant and simple.*

J. Robert Scott



Sally Sirkin Lewis, the doyenne of designers, has created a dreamy line of glamorous fabrics in silk and wool for J. Robert Scott (310-680-4200) that includes *Como Sheer Stripe*, *Monaco Solid* and *Monaco Pinstripe*.

continued on page 4



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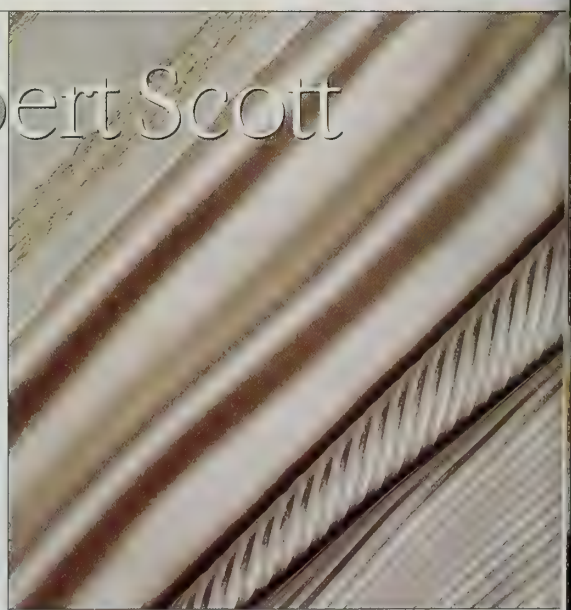
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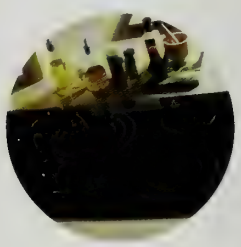






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A Mix of Regency and More

New York dealer **Karen Warshaw** got her start in 1987 when Mark Hampton, who had designed two of her homes, encouraged her to open a shop. Now decorators such as **Mariette Himes Gomez** rely on Warshaw for such items as papier-mâché tray tables, Art Déco mirrors and neo-Egyptian candlesticks (above). Although she specializes in Regency, Warshaw says, "Lately I find myself increasingly intent on showing my customers how to mix antiques with a more modern sensibility."

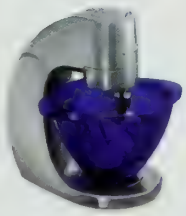
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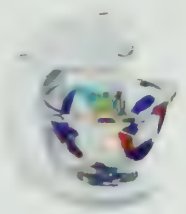
Distinctive and varied carved turnings characterize a circa 1840 Welsh corner chair.

continued on page 84











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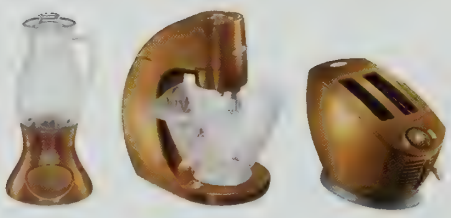
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Linguine with Asian Clam Sauce

Serves 4



¼ cup extra-virgin olive oil
2 ounces thinly sliced pancetta, cut into strips
1 tablespoon finely grated fresh gingerroot
4 garlic cloves, minced
1 tablespoon Chinese fermented black beans, soaked for 5 minutes in cold water, drained and chopped
2 teaspoons sugar
2 tablespoons low sodium soy sauce
3 tablespoons sherry
2 cups low sodium chicken broth
30 small (about 2-inch) hard-shelled clams, scrubbed well
¾ pound linguine
1 tablespoon cornstarch, mixed with 2 tablespoons water
½ cup finely chopped scallions (the white and green part)
2 teaspoons Asian sesame oil
Chiles as garnish

Bring a large pot of salted water to a boil.

In a large saucepan, heat the olive oil over moderate heat. Add the pancetta and cook stirring for 3 minutes. Add gingerroot, garlic and black beans and cook, over low heat, stirring for 1 minute. Add sugar, soy sauce, sherry, chicken broth and clams. Cover and cook over high heat, transferring the clams with tongs as they open to a bowl. Discard any clams that do not open. Let the opened clams cool until they can be handled. Remove them from the ınd chop them.

ld the linguine to the boiling water and cook for 8 to 10 minutes or until *al dente*. Bring the mixture in the ı boil. Stir the cornstarch mixture and whisk it in. Simmer for 1 minute and stir in the clams, any juice owl, the scallions, sesame oil and the pasta. Toss well and serve. Garnish with fresh chiles.

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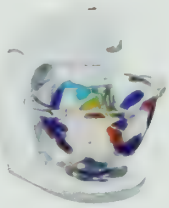
Distinctive and varied carved turnings characterize a circa 1840 Welsh corner chair.

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Alexa Hampton

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"My guiding principle is that design should be about wonderful quality and serve as a really good articulation of the best version of the client's style," says Alexa Hampton (left). BELOW: A soft palette defines the living room of a Palm Beach residence the designer created with her late father, Mark Hampton (see *Architectural Digest*, December 1999).

By Nicholas von Hoffman

WHEN THE CHILD OF a famous and successful parent inherits the family business, people often think, what a break for the heir. That's not how Alexa Hampton looks at the death of her father, Mark Hampton, in 1998. "When I first started to get attention in the press, people would say, 'She's so lucky,' and I kept thinking, How is this lucky? To lose your parent and mentor? I'd be absolutely thrilled to be working for him today, supporting him and watching him do what he did so well."

Hampton inherited more than a business from her father. Thanks to him and her mother, Duane, who was the interior design editor of *Mademoiselle* magazine, she was, she says, "susceptible to being plucked for this path of mine. There's always somebody in my family in every generation who can draw. I can't draw as well as my father, no question, but I can paint and draw." It is not a skill everyone in her profession has. "I know many talented designers who can't or don't draw," she says. "It's a huge bonus to be able to sit down with a client, describe what I'm talking about and pull out a pen and draw it for them."

In addition to having a few dollops of the right DNA, the designer was immersed in the graphic arts from early childhood. "Our family vacations were devised around visiting museums and houses and churches." Her apprenticeship with her father started when she was 13 and continued, she says, "every summer from 1984 on. And then I took a semester off from college and worked for him full-time." She continued to work in his office

continued on page 44





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LEFT: Inspired by a New York master be room's paneling, she introduced a Louis X bench and commod and hung a bed of h design with taffeta (*AD*, February 2004

BELOW LEFT: Hampt transformed the libra of a New York apart ment with a "nice mu dy Edwardian green" (*AD*, February 2000) BELOW: Her waterco or of her salon for th 1999 Kips Bay Deco rator Show House.

continued from page 42

on and off through graduate school at NYU's Institute of Fine Arts, after which she returned, never to leave.

Her name may be associated with glamorous persons and their places, but Alexa Hampton is a low-falutin woman who tends toward plain speech. She muses that she may have gotten her unadorned ways from her Indiana-born and -raised father. "In much the same way, if you work in my office, it's a dress, not a gown; it's curtains, not draperies. We use *drape* as a verb."

With a staff of a dozen people, her office does about five big and 15 to 20 small jobs a year, some of which are residual from her father's time; some come through other clients, and others are garnered from her own reputation. Hundreds of thousands of potential clients have seen her on TV: She is appearing with antiques and decorative arts experts Leigh and Leslie Keno on the PBS series *Find!* and is also senior design consultant for *This Old House*.





Although a person of the computer age, Hampton is not wild about high technology. "If somebody shows me an elevation made with CAD [computer-aided design]," she says, "I can't read it as well as I can a hand-drawn one. Mayb it's because I'm used to lookin at drawings and paintings."

Though she went throug Brown University using a wor processor, she remembers tha

continued on page 4

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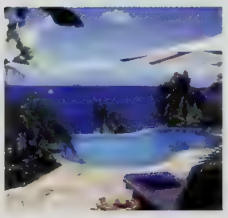
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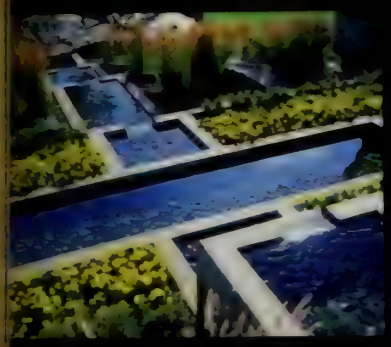


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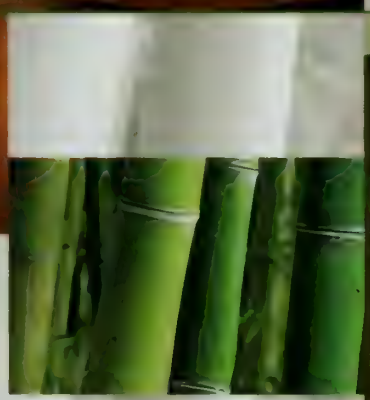
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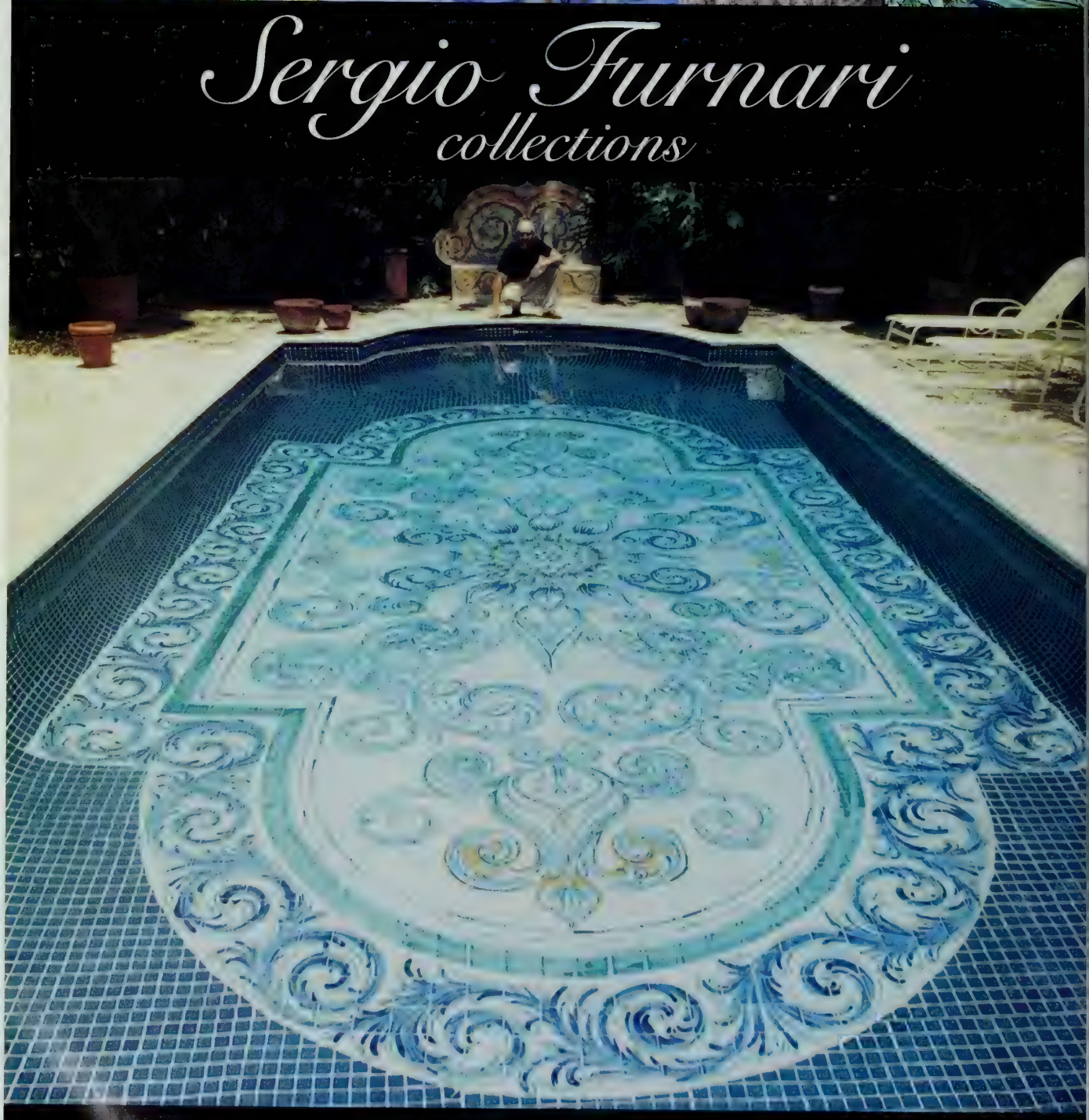
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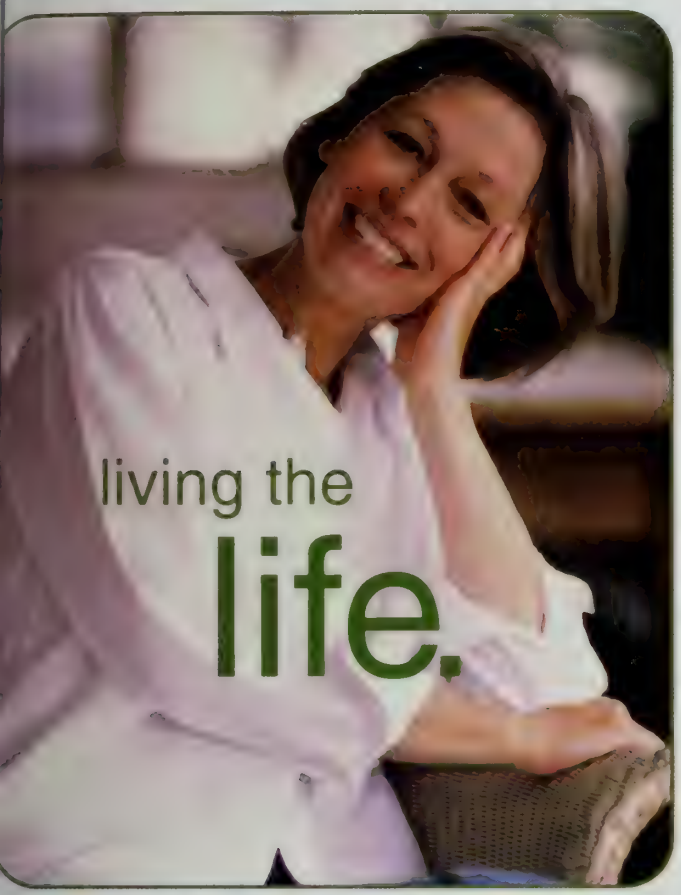
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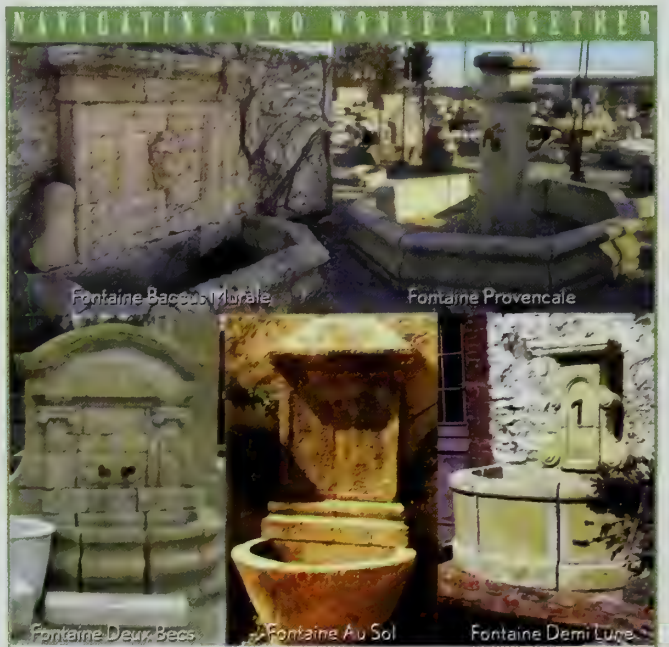
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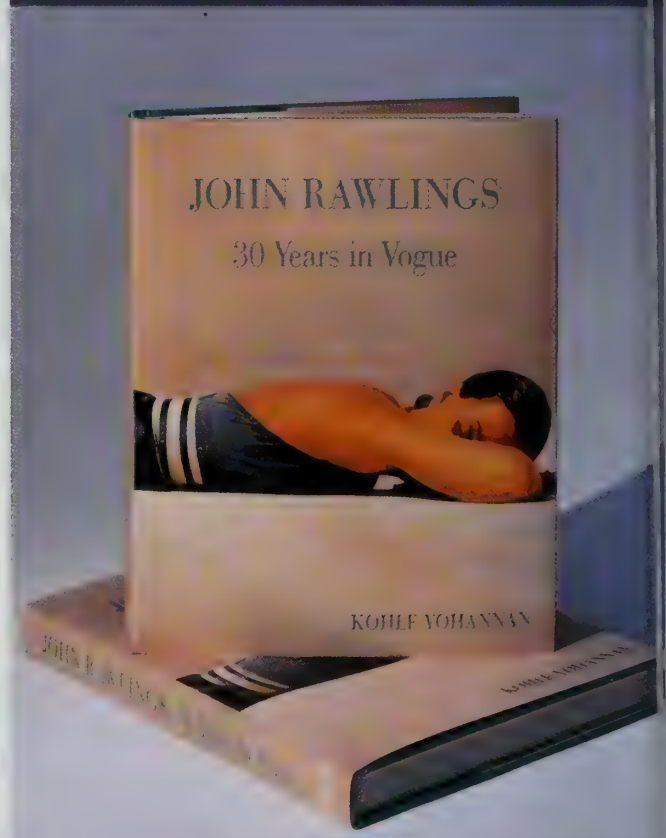
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ntinued from page 44

er father had just gotten computers a w years before he died. "We used to rite all of our estimates by hand, and hen somebody would type them up."

Hampton is not a designer who prides erself on having a single, highly recogizable style. "I don't think I have a style, st as I think my father didn't have a yle. Lots of people tell me that his look as English country. Well, I worked for im, so I saw his modern work, his French nteriors, his English interiors—it was ll over the map. In this business, you ave to be interested in all different kinds f styles, because if you just do the same hing over and over again, you get very ored and dried out. The energy dies."

Designing residences is not all that Hampton does. "My father had a line ith Hickory Chair, and his furniture is till carried today. I wanted to have a line," he says. "I shamelessly wore them down. t makes so much sense for designers to e creating furniture, because we know what our clients need and what's useful."

Another person might be dragged own by so much responsibility and acivity, but not Hampton, who shrugs off he stress and tension that go with her ork. "I'm not saving lives, so I'm not go-

> "I don't think I have a style, just as I think my father didn't have a style."

ng to weep over it. I'm not trying to conquer the world," she declares. "I just want to do really fun things that are creative and be aggressive about doing it."

Beyond that, she does have certain dreams: "There's the pied-à-terre in Paris, the house in Greece, the huge apartment in New York. Of course, *none* of this is happening. My husband and I used to live in an apartment that was under 600 square feet. We're now in one that's 1,100 square feet. It's like Versailles to us. We can be in the same apartment at the same time and not see each other! It's wonderful.

"There are all kinds of things that I want to do that are real—like have children. And then there are things that I want that I'm not actually going to have—like the pied-à-terre in Paris." □



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Interior Design by Roger de Cabrol/Text by Wendy Moonan/Photography by Durston Saylor



"We had no room for mistakes," says Roger de Cabrol, describing a pied-à-terre he recently designed for a client in the Hampshire House, one of Manhattan's most prestigious residential buildings. "The apartment is 600 square feet, brick to brick."

His longtime client Michele S. Magazine, a former publishing executive, recently traded a large de Cabrol–decorated Upper East Side apartment for a Central Park South jewel box. Smart and accomplished (Magazine was the founding publisher of *Lear's*), she now spends much of her time at her residences in France, Mexico and Westchester, New York.

After Magazine bought the apartment, she gave de Cabrol a tall order: Renovate it in record time (the previous owner hadn't touched it for 40 years, and it needed new wiring and plumbing), and reconfigure it with separate spaces for sleeping, cooking, dining and entertaining.

continued on page 48

"We maximized the space," designer Roger de Cabrol says of the New York apartment he renovated for Michele S. Magazine. Above: The living area. Manuel Canovas armchair fabric. Lelièvre drapery taffeta.



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LEFT: "The room is split into two distin sitting areas. One i more modern," says Cabrol. Othon Frie *Sailboats on a Moun tain Lake*, 1905, is a center. Bergamo so fabric; Houlès fring

BELOW: The design relaxes with Magazi who holds her dog, LuLu. BELOW LEFT Michael Eisemann's *Road to Versailles*, 19 is in the dining area Table skirt fabric fr Clarence House.

continued from page 46

An accomplished cook, she insisted on a new kitchen so she could give dinner parties. "I go to Carnegie Hall a lot," says Magazine, who studied piano at The Juilliard School as a child. "I like to serve light pre-concert suppers for four to six."

The designer developed an ingenious scheme to maximize the space with elegance and practicality. To make it seem larger, he installed wool-sisal carpeting throughout. He then designed a tall, straw-covered screen to isolate the dining area from the living area. "We wanted to create a space that would lend itself to formal yet comfortable dinner parties," he explains. "The screen helped, as did the custom cabinetry, which allowed discreet storage for the china."

De Cabrol envisaged the living area as another separate space. "We divided it in-





to two sitting areas, one wi a more formal, European fe and the other more conter porary," he says.

On the formal side are cu tom-built wood bookcases su rounding a luxurious fring sofa. Magazine displays Mex can and pre-Columbian art facts on the shelves next to h art books. The gilt-bronze lo table is a vintage design fro

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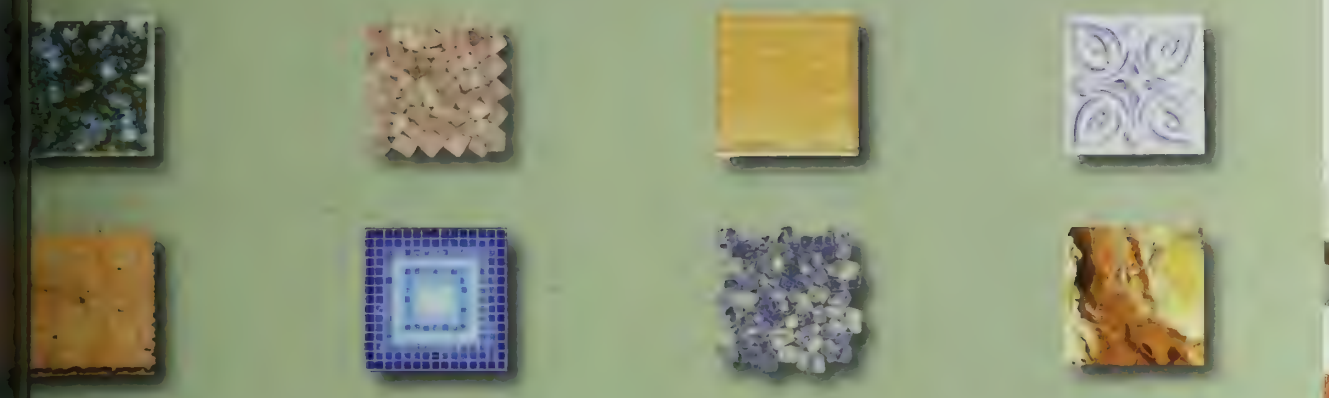
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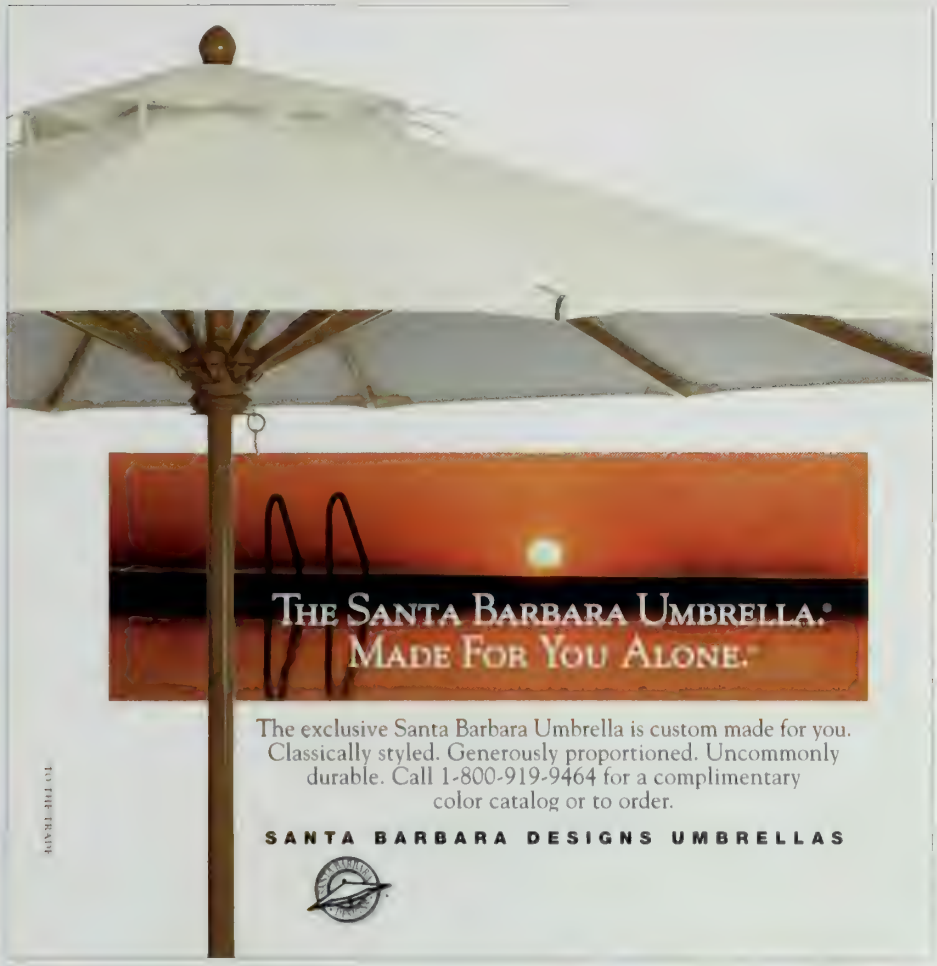
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"We transformed the walk-in closet into a sleeping nook. It has the feel of a ship's cabin," de Cabrol says of the bedroom off the living space. He conceived the Lucite low table and side table.

continued from page 48

the House of Jansen. *Sioux Warriors on Horseback*, an 1890 oil by Charles Schreyvogel, dominates a wall.

"Before, we used a lot of gold and red," Magazine says. "This time we changed the palette completely, using beiges, browns and greens, to make it more subdued."

The other side of the room is more modern. Here, the designer created a Giacometti-inspired wrought iron side table and a Lucite low table. Nearby is a contemporary metal armchair, a witty take on Louis XVI style. A large window occupies much of the far wall. Since it doesn't offer great views, de Cabrol designed mirrored French doors to cover it at night, adding sparkle and reflected light.

De Cabrol cleverly turned the large walk-in closet into a sleeping nook. "We created the look of a ship's cabin, with a bed housed in custom mahogany cabinetry and storage above and below," he says. "The ceiling and walls were upholstered and the entrance lined with double draperies."

The sleeping nook is as cozy as a cocoon. "It's so quiet that, for the first time, I can't hear the sirens of fire engines," Magazine no

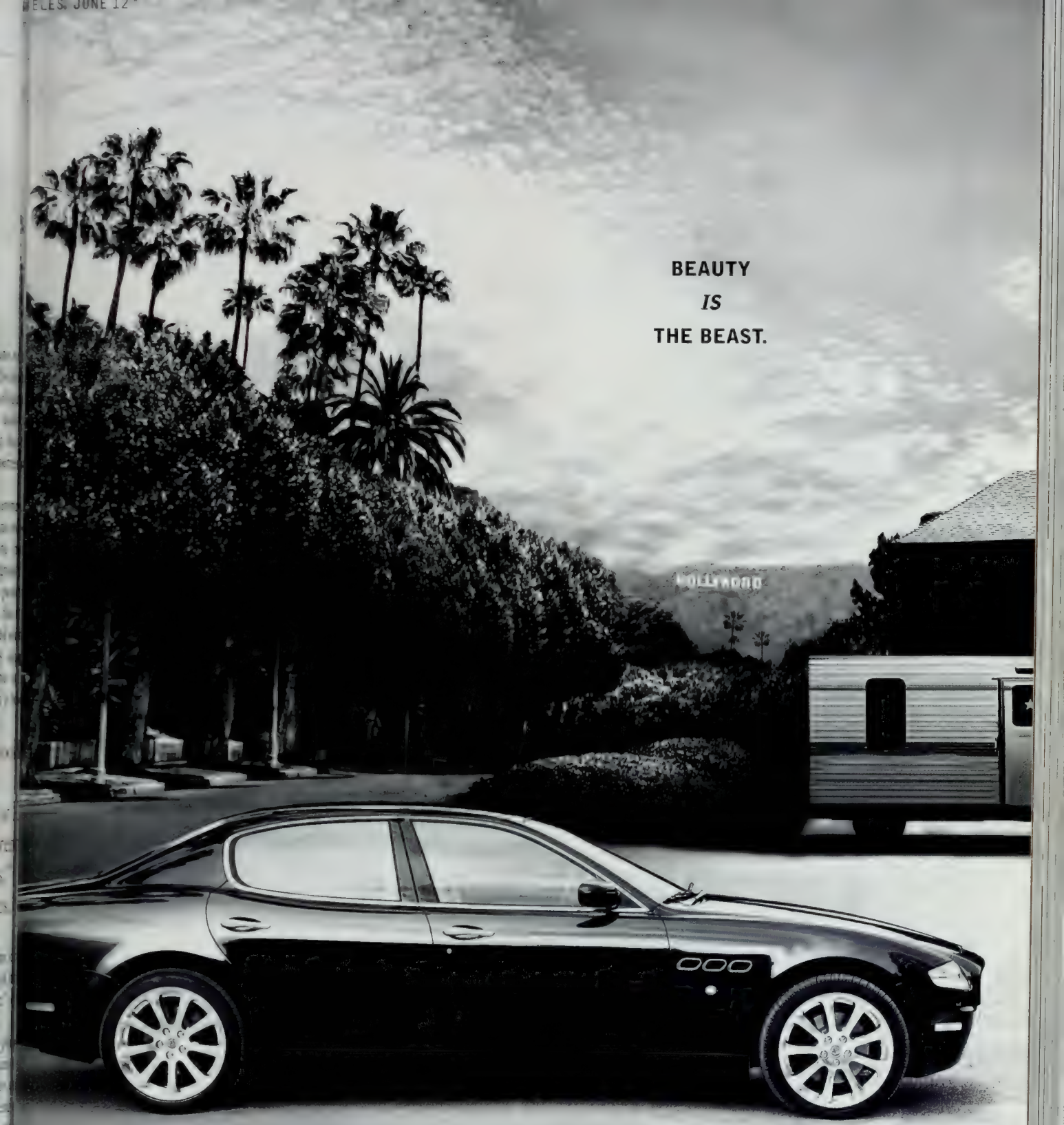
"Our goal in the bedro was to match the elega of the living area," adds Cabrol. For extra flair, the signer made the draperies one side gold taffeta.

Oddly enough, the entra hall is the most dramatic ro of all. A 1950s white m ror and console designed Serge Roche make a pow ful statement against the mato-red-linen-covered wa Heavy red draperies se rate the hall from the o er spaces. "We wanted a b

The sleeping nook is a cocoon. "It's so quiet that can't hear the siren of fire engines," Magazine notes.

entrance, different from t color scheme and style of t rest of the apartment," Cabrol explains.

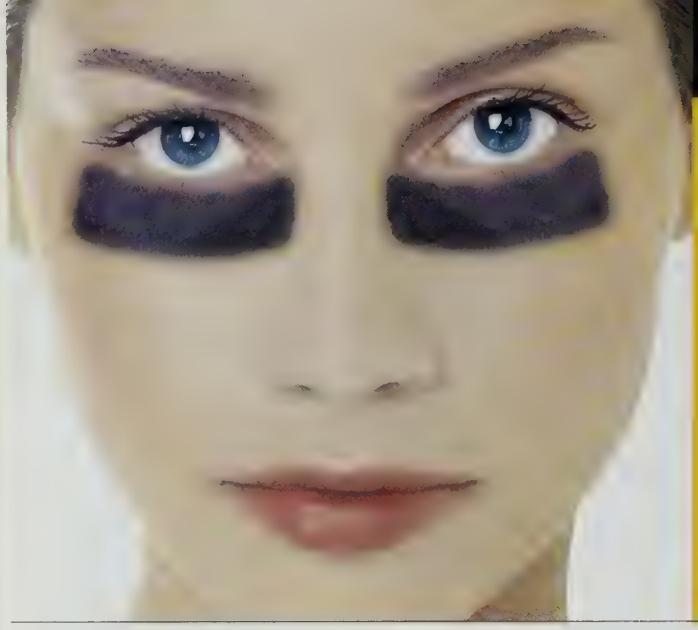
Not everything in the pla is new; Magazine asked him incorporate some of her and furniture into the desig "Roger was able to work wi what I had," she says. "He tc me he could do the apartme in four months, and he di His workers were on time a on budget. I respect peop with talent and values. Rog is about what a designer *shou* be about: design. What he d here is magical." □



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NEW PRODUCT UPDATE

SERIOUS DARK CIRCLES?

"The first product specifically developed for serious dark circles... not the kind that pop up in the morning and are gone by breakfast, but the kind of serious dark circles that stay around forever... making you look old, tired and exhausted"

By Tiffany Strobel

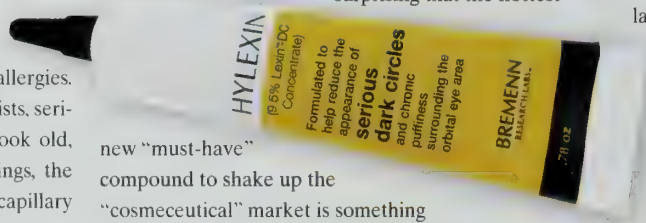
Do you know what actually "causes" serious dark circles? I thought I did... but I was wrong. Like most people, I thought dark circles were caused by hard partying, working late, being tired or simple allergies. But according to most research dermatologists, serious dark circles (the kind that make you look old, tired and exhausted) are about, of all things, the oxidation of hemoglobin (blood) in the capillary matrix of the peri-orbital eye area. What a mouthful!

These capillaries actually "leak" blood that begins to oxidize (through a process called hemoglobin degradation)... creating a dark bluish-red pigmentation that looks distinctly like an ugly bruise.

What does all that mean in plain English? Tiny little capillaries deposit blood around your sensitive eye area. The blood turns deep purple and you end up looking like you just went 12 hard rounds in a boxing ring.

Not an Ordinary Eye Cream... A Dark Circle Breakthrough

Because serious dark circles are so difficult to address (just take a look in the mirror after lunch... ouch! So much for cakey concealers) it's not surprising that the hottest new "must-have" compound to shake up the "cosmeceutical" market is something called Hylexin™. Why? Because it's the first formula specifically developed to dramatically reduce the appearance of serious dark circles.



Where's the Proof?

In scientific studies, Hylexin™ has been shown to help reduce hemoglobin degradation byproducts by optimizing enzymatic activity... causing the red-blue pigmentation to fade. Studies also confirm that Hylexin™ actually helps strengthen the capillary matrix to help stop the "leaking"... so your orbital eye area is protected against further damage. Science is soooo cool!

Need More Proof?

In a double-blind clinical trial more than 72 women who had serious dark circles and Hylexin's™ key compound saw an obvious, tar visible reduction in the color and severity of thei circles. These results were confirmed with high- laboratory photography that clearly sho significant reduction in the appearar the blue and red color that makes dar circles so noticeable and so unattracti

But forget about scientific studies. Ta people who've used Hylexin™ and th say the same thing... "Amazing!" In a ter of days, serious dark circles begin to fade... eyes look clear, bright and alive.

So if your dark circles are of the "ordinary" v you probably don't need Hylexin.™ But if you're the rest of us "Raccoon People" and need more than just a simple "eye cream," there's only one question... What are you waiting for? See you at the Hylexin™ counter!



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As you might imagine, finding a tube of Hylexin™ is just about as difficult as finding an authentic "Louis Vuitton®"* bag on a New York street corner. This stuff is almost impossible to get. Your best bets are Bloomingdale's, Saks Fifth Avenue or Macy's. If they're out of stock you can put your name on the waiting list or you can order Hylexin™ directly from the distributor, Bremenn Research Labs™,

at **www.Hylexin.com** or call **1-800-648-5520.**

Oh, by the way, Hylexin™ is not cheap... a four to six week supply (.78 oz tube) costs about $95.00. But I guess, like all things in life, you get what you pay for.

And don't forget, Hylexin™ is backed by Bremenn Research Labs' no questions asked, money-back guarantee. If Hylexin™ doesn't dramatically reduce the appearance of serious dark circles and make your eyes look brighter and more alive, simply return the unused portion within 30 days for a full refund.

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DATEBOOK

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- Sub-Zero 650 Refrigerator/Freezer
- Sub-Zero 424FS Wine Storage Unit
- Wolf 30" Double Oven
- Wolf 30" Gas Cooktop
- Wolf 36" Outdoor Grill Cart
- Asko D3531XL Dishwashers (2), Stainless Steel or Fully Integrated
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To enter and view rules, visit **www.dreamkitchen2005.com**.

No purchase necessary. Must be at least 18 years old as of date of entry and a legal resident of the USA. All entries must be received by August 8, 2005.



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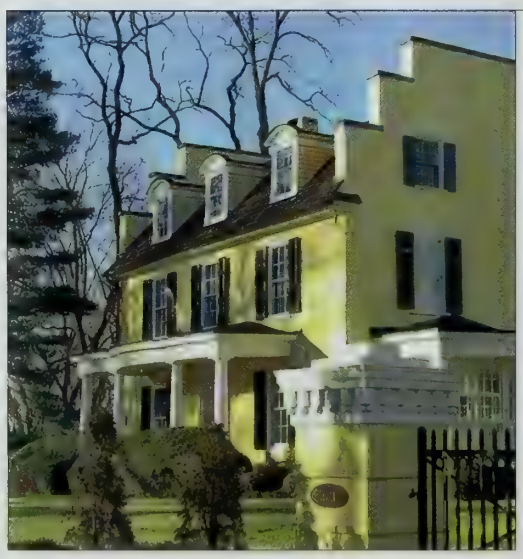
Chicago, Palm Springs, New York, Washington, Pennsylvania...



PALM SPRINGS

Frank Sinatra's Onetime Desert Retreat

Encompassing over an acre of land in Rancho Mirage, California, is a property that was the primary residence of Frank Sinatra and his wife, Barbara, in the 1980s. Designed in 1969 by owner Fred Wilson, the five-bedroom house was completely updated and remodeled in 2002. There are clerestory windows in the living room, as well as a sunken bar area. The pool is surrounded by a patio (above). Each room has outdoor acces and there are nearly floor-to-ceiling walls of glass through-out. $3.975 million. *Call 760-413-3629.*





PENNSYLVANIA

Stately Bucks County Manor Dating from the 1700s

In 1728 a three-story house was built near the Delaware River in Bucks County, Pennsylvania. The seven-bedroom residence features original pine floors and a solarium off the entrance hall (left). A smokehouse, a two-story gym and a pool are on the two-acre grounds. A three-story barn has been converted into a two-bedroom apartment. $1.695 million. *Call 215-493-1010.*

continued on page



2005 Century 21 Real Estate LLC. CENTURY 21® is a trademark licensed to Century 21 Real Estate LLC. An Equal Opportunity Company. qual Housing Opportunity. Each Office Is Independently Owned And Operated. *2004 Ad Tracking Study. The survey results are based on 560 telephone interviews (via computer-assisted program) with a national random sample of adults (ages 25-54) who have either bought sold a home within the past two years or plan to purchase or sell a home within the next two years. Brand awareness questions e based on a sample of 1,560 respondents with a margin of error of +/- 2% at 90% confidence level. The study was conducted tween January 11–October 2, 2004 by Millward Brown, a leading global market research organization.



RHODE ISLAND

Verdant Compound Owned by Anthony Quinn



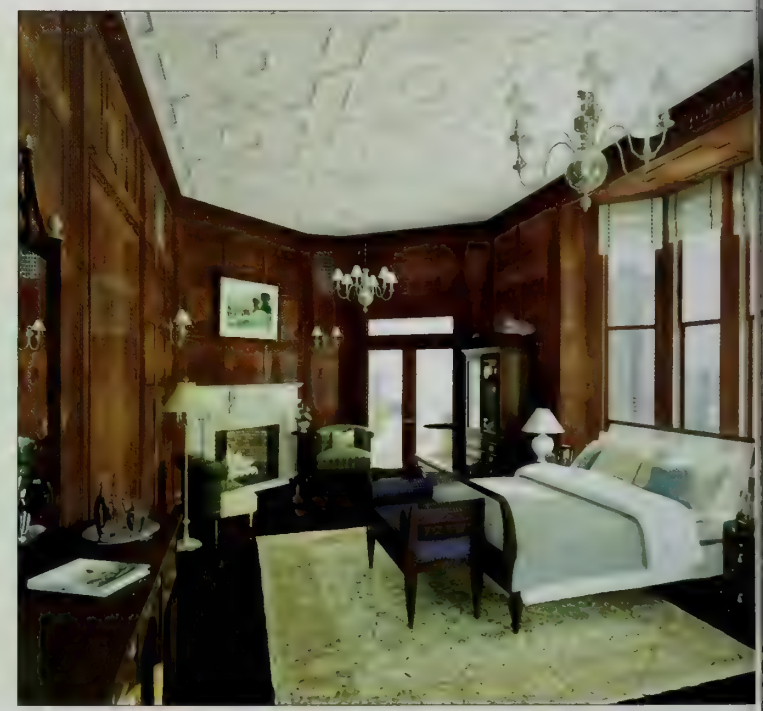
Located on Poppasquash Neck, a peninsula bounded by Narragansett Bay and Mount Hope Bay, a 10-acre estate was home to the late Academy Award–winning actor Anthony Quinn. The main house, which was designed in 1961 by George Hickey, has four bedrooms, including a master suite with two baths and dressing rooms. The living room has parquetry floors and a fireplace (left). There are two guesthouses, a pool and a poolhouse with a fireplace, a three-acre apple orchard and a greenhouse on the grounds. $3.5 million.
Call 401-245-9600.



CHICAGO

Penthouse Aerie in the Landmarked Palmolive

Designed by Holabird & Root on North Michigan Avenue in 1929, Chicago's Palmolive Building is an Art Déco landmark. The 37-story tower's condominiums include a 7,880-square-foot penthouse that occupies the top two floors. There are three terraces, including two off the master bedroom (right), which has oak-paneled walls, two dressing rooms, sitting rooms and baths. The three-bedroom apartment features formal living and dining rooms. $10.6 million.
Call 312-397-1590.



continued on page

The Optimization of Chocolate Chip Cookies *in the* 21st Century

A STUDY IN CONSISTENCY



WOLF

WOLF DUAL CONVECTION

Predictability and the [*mmmm*] factor

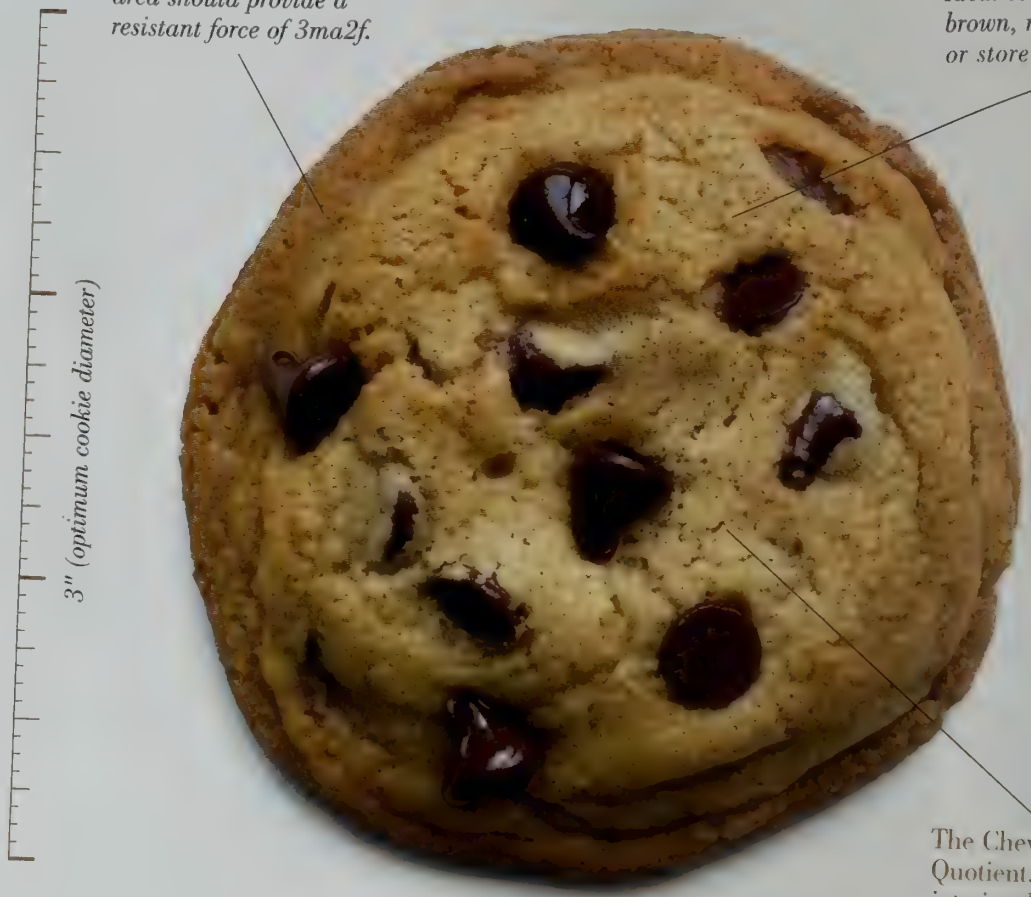
A breakthrough in modern technology, Wolf's Dual Convection Oven[1] easily produces multiple sheets of identically golden cookies[2] with a perfectly crispy outside and a chewy, gooey (see illustration) middle. Absolute control is provided by two fans, four heating elem and eight cooking modes to deliver e temperature and airflow throughout the o Thus achieving the aforementioned [*mm* factor to the nth degree.

Chocolate Chip Cookie Specifications

Fig. 1

Crispy Surface Area. *A perfectly crisp surface area should provide a resistant force of 3ma2f.*

The Golden Rule. *Ideal coloration is go brown, not umber, a or store-bought bei*



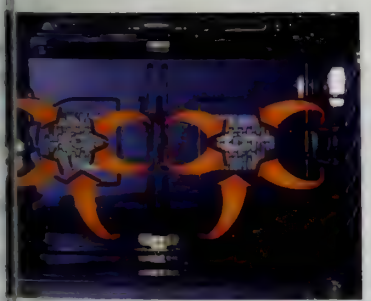
The Chewy, Gooey Quotient. *Warm, m interior should be indirectly proportiona to exterior (see "Crispy Surface Area*

WOLF®

[1]Also referred to as the Coefficient of Control or Primary Technical Assistant (P.T.A

[2]Go to www.wolfappliance.com/cookie for the ideal cookie formula and instructional vi





Dual Convection at Work. *Even temperature and airflow from two fans and four heating elements create ideal consistency models (and some darn good cookies).*



The Wolf Rotating Control Panel. *Advanced Design Engineering meets Homemaking 101.*

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Electric Cooktops
Beauty meets beast in this sleek model of power and control. The True Simmer setting holds soups and sauces at the ideal temperature. Multiple heating elements give you exceptional temperature control for pots and pans of all sizes.

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A story of passion, controlled heat, and dual-stacked burners. There are 15,000 Btus of dual-burner heat available for searing, stir-frying, and boiling. And for slow-simmering sauces, the subtlest flame can be used on all burners.





Dual Fuel Ranges
Worlds collide in this extraordinary tale of perfectly matched partners. Above, a gas rangetop lets you stir-fry to perfection or simmer stock for hours using Wolf's dual-stacked burners. Below, an electric, dual convection oven with two fans and four heating elements provides even temperature and airflow for the most predictable endings.

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NEW YORK

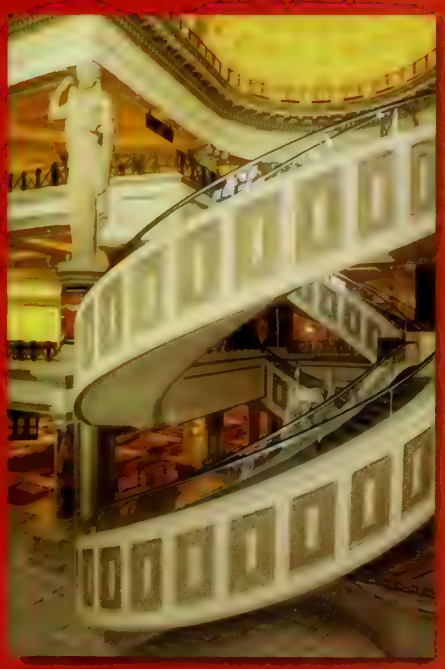
Federal-Style Carnegie Hill Mansion

A six-story Federal-style mansion on Manhattan's Upper East Side was built in 1895. The structure, which is currently divided into two three-bedroom apartments, could be unified as a single 10,000-square-foot residence. On the first floor, a large kitchen with a wood-burning fireplace opens to a two-story greenhouse that encloses a 50-foot lap pool (below). There is a ballroom with a recessed-dome ceiling and an adjacent sitting room. A cherry-paneled study joins formal family and dining rooms on the fifth floor. A master suite encompassing the entire sixth floor has a large, south-facing terrace and two baths. $9.5 million. *Call 212-588-5635.*



continued on page 58

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PASADENA

Restored Midcentury House near Los Angeles

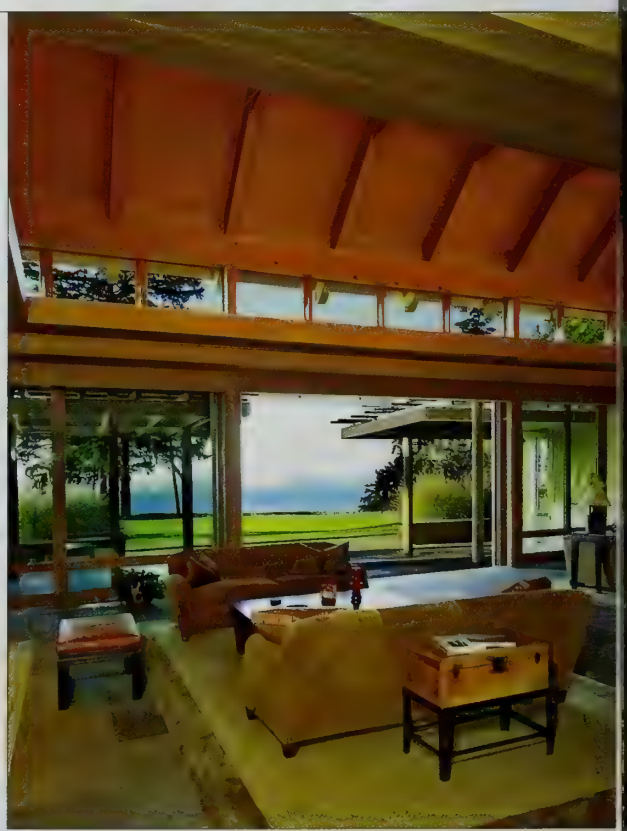
Modernist architect W ney R. Smith conceiv a four-bedroom post-and-bea structure in Pasadena, Calif nia, in the early 1950s. The house, which is surrounded eucalyptus trees, has a glass- e entrance and an open floor p n. There are new maple floors throughout the recently restored residence. The dining room (left) has a fireplace an adjoins a partially covered p o with a saline pool and spa co plemented by a fountain and landscaped grounds by Anth y Exter. The master bedroom opens to a private yard with koi pond. There is a living ro m off a second master suite. $1.595 million.
Call 213-718-1275.

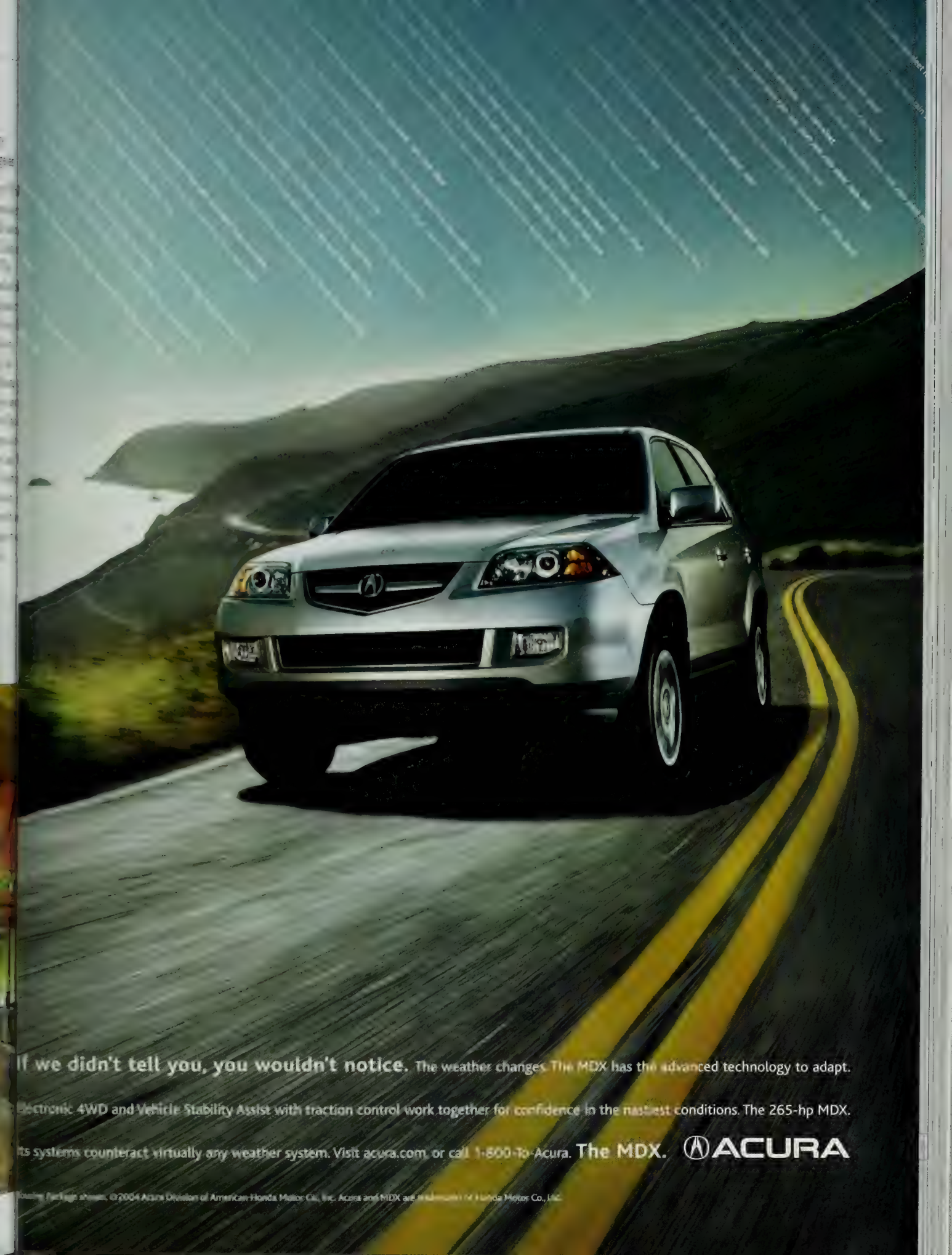
SAMISH ISLAND

Seaside Post-and-Beam in Washington State

A waterfront home on Washington's Samish Island was designed by the firm Olson Sundberg in 2000. The three-bedroom house, which rests on nearly nine acres, has a double-height living room with a vaulted ceiling and access to a terrace (right). There is a fireplace in the master suite. A greenhouse is also on the grounds. $6 million.
Call 360-293-8008. □





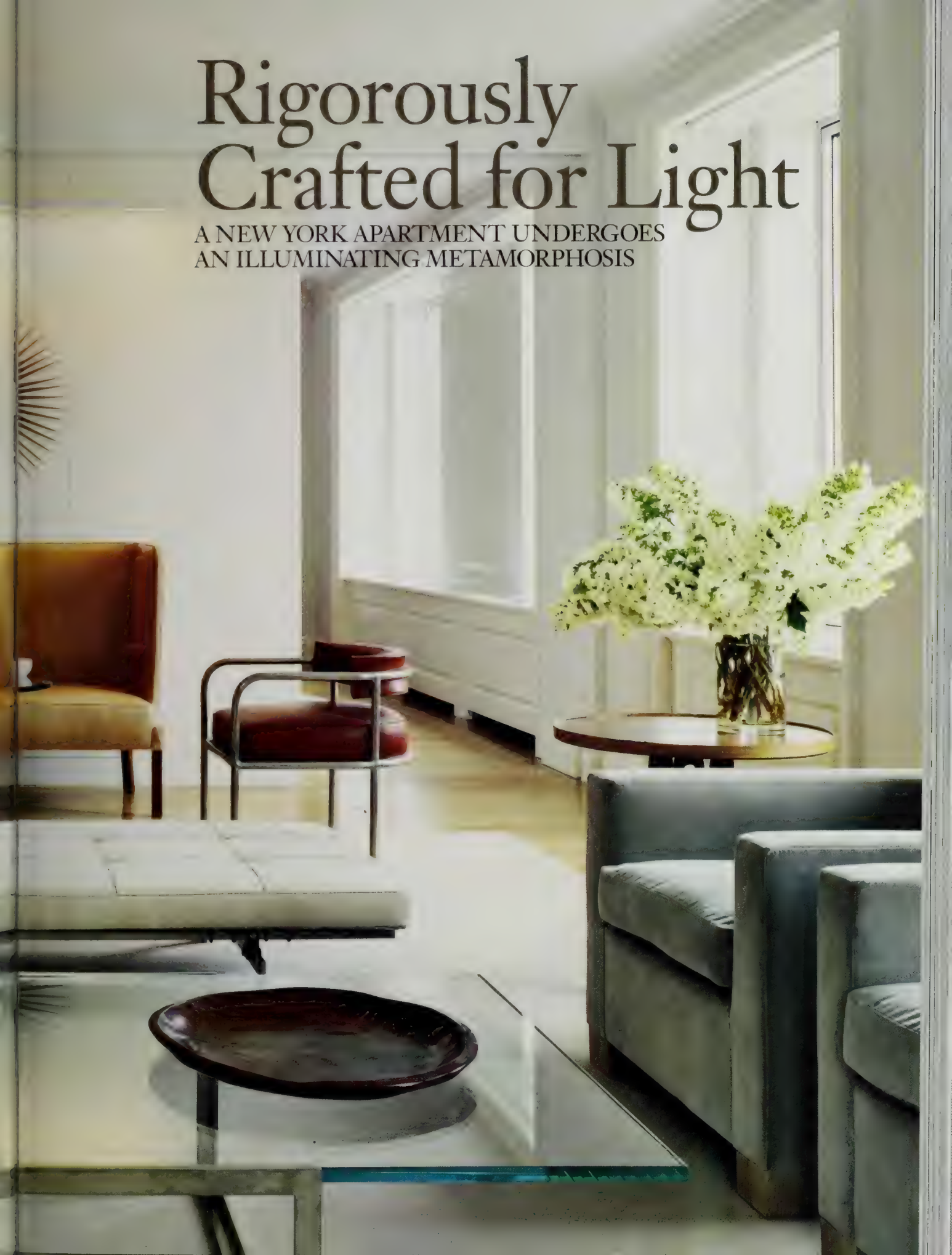

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Architects Peter L. Stafford and Lee F. Mindel, of Stephen Mindel & Associates, gutted a prewar apartment in Manhattan for a young family. A Gilbert Poillerat mirror hangs over a leather settee by Yves Hennigsen in the living room. Tina Sarpaneva designed the glass vases.

Rigorously Crafted for Light

A NEW YORK APARTMENT UNDERGOES AN ILLUMINATING METAMORPHOSIS



Interior Architecture and Design by Shelton, Mindel & Associates
Text by Mildred F. Schmertz/Photography by Michael Moran



ABOVE: Elsewhere in the living room, an *anegre*-wood partition wall conceals a wet bar and a refrigerator. "Some modern interiors seem hostile because they have so much disclosure that there's no place to run or hide," Mindel says. "There's a balance of intimacy and space here."

We knew that designing this apartment would not be a struggle," recalls Peter L. Shelton, of Shelton, Mindel & Associates. He was not suggesting that the firm's brilliantly conceived and detailed transformation of a 4,500-square-foot, totally gutted 11th-floor apartment in a fine New York City prewar building had actually been easy. He meant that his clients, a young couple with three small children, were able to imagine the many ways that truly distinguished contemporary interior architecture would be right for them. From the beginning the couple supported the ideas and talents of their architects with the dedication of genuine patrons. Lee F. Mindel adds: "They're hip and like more modern things. Both wanted a contemporary flow of space for many reasons, but perhaps most of all to have a feel for where the children are without having to watch them closely."

To step out of the dim, dark-paneled apartment elevator directly into the entrance hall of this extraordinary residence is to be excited and pleas to discover design elemer materials and furniture th appear as a prelude to the chitects' very beautiful visi for the apartment as a whc The entrance receives dayli and a sense of openness fr one of the five windows on t western wall that overlook t Central Park reservoir. "Y know you've come to a spec place," says Mindel, "becau you feel the presence of lig coming from all direction The beams have moldings th quietly recall the original st of the apartment, as does t



e architects created recesses for
: windows spanning the living
l dining rooms. "It's a continu-
s bay system that functions to
nouflage the apartment's elec-
cal infrastructure while authen-
ating the historical context of
: building," Shelton explains.



**"I think of it as Alvar Aalto mee
an American diner," Mindel says
the maple banquette installed in
portion of the kitchen. "It's extr
ed in there—the mass surround-
ing it hides the ductwork," he ad
The south-facing window was u
covered during reconstruction.**

iling's *plaffonier*, attributed Charles Moreau. "This plas- light fixture, a rosette with acanthus-leaf motif, looks e it belongs to the building d that we didn't go shop- ng for it," explains Mindel.

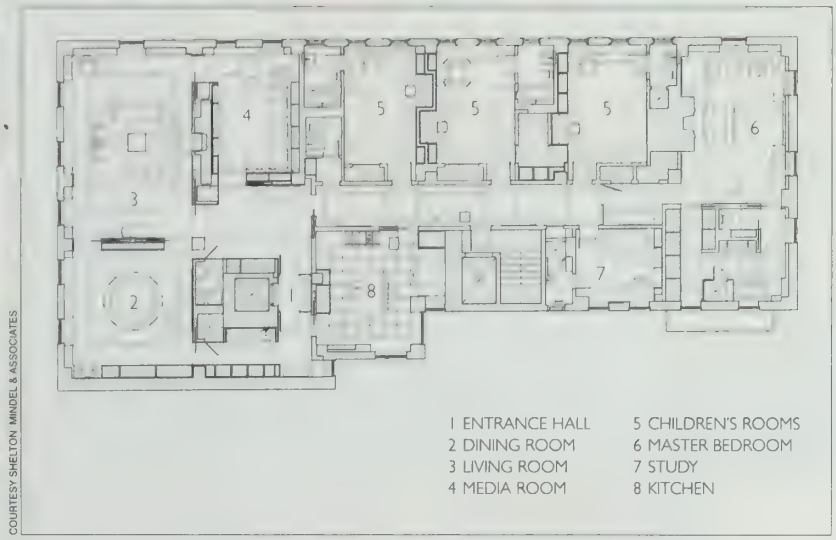
The wall systems that the chitects refer to as "free- anding cores" appear first in e entrance hall and are used roughout the apartment. hose built as cabinetry, some th concealed sliding doors at temporarily close off ad- ining spaces, are of wood. ther core walls have plaster nishes painted white, as do e columns, beams and ceil- gs. In the entrance is a table signed in 1927 by Axel Einar jorth, its richness of another a strong hint that addition- noteworthy pieces exist else- here in the residence.

To the west the entrance ll opens onto a space 18 feet de by 47 feet long that con- ins the living room and din- g room. A white-lacquered- ood core wall separates these aces, but sliding doors at op- osite ends are there to recon- ect them. When these are lled open, the spaces par- lly flow together and there- by seem larger and more extensive, while the windows that bring a splendid range and quality of daylight as well as magnificent views to the apartment become a continuous grand array.

Shelton and Mindel are particularly proud of their rebuilt window wall. The actual exterior wall is as thin as the original builder could make it, with the result that on the interior the sills, jambs and heads of the windows were quite shallow and skimpy. The architects built out this wall to the depth of the pilasters that project into the interior space, creating deep-framed openings for pairs of windows and the panels between them. Below the sills are continuous cabinets that conceal the heating, ventilation and air-conditioning systems. "We like the thickness and the rhythm of the



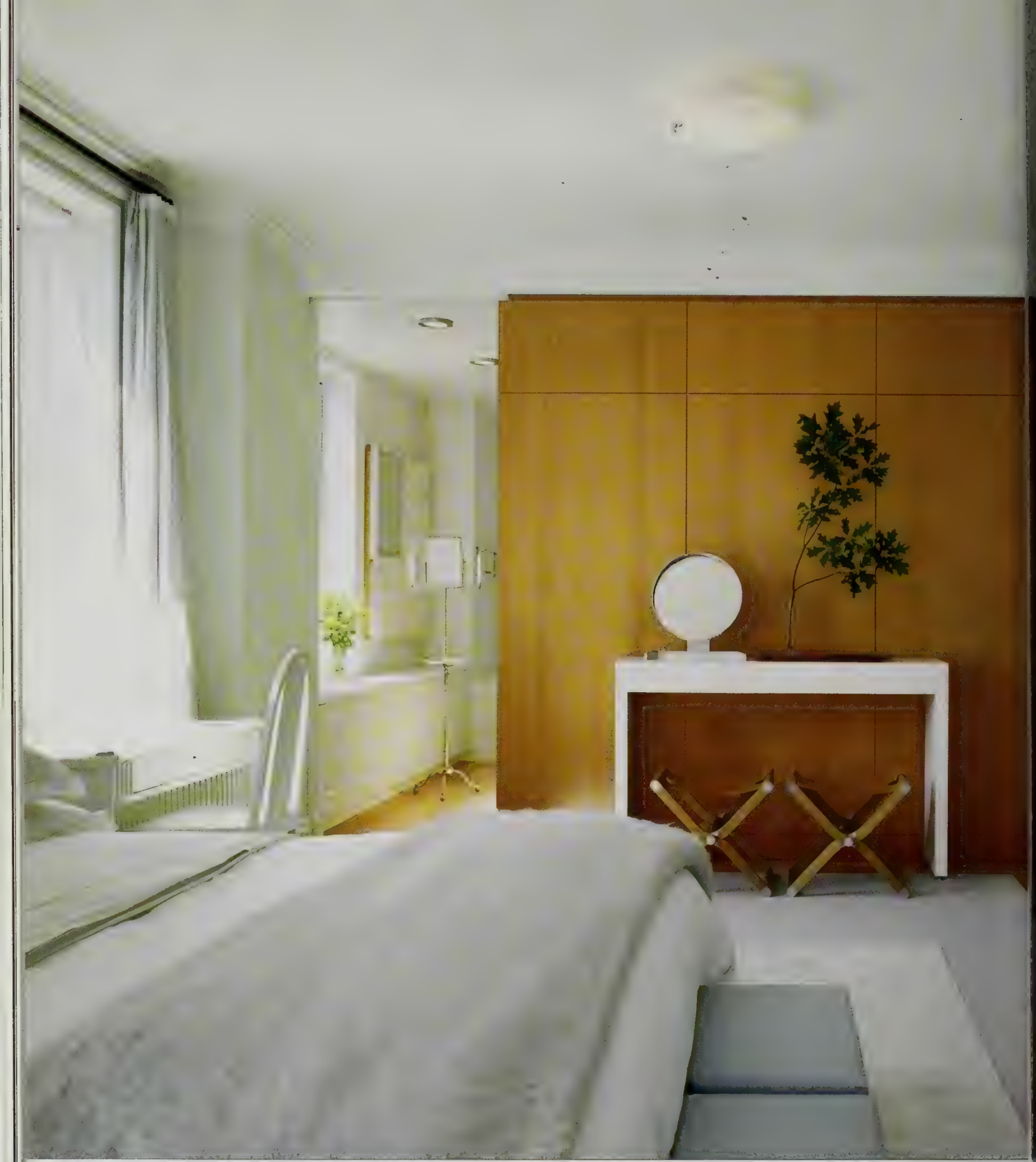




COURTESY SHELTON MINDEL & ASSOCIATES

TOP: An amber-colored glass light fixture designed by Poul Henningsen hangs over a Poul Cadovius table in the dining room. LEFT: A trio of Piet Hein stools were placed in the kitchen, which Mindel refers to as a "sugar cube of light." The refrigerator is from Sub-Zero.

ABOVE: The floor plan illustrates how the public areas and bedrooms are oriented to the northern and western views of Central Park. "When you're starved for space and light, as most people in Manhattan are, you need an economical mindset in the use of space," says Mindel.



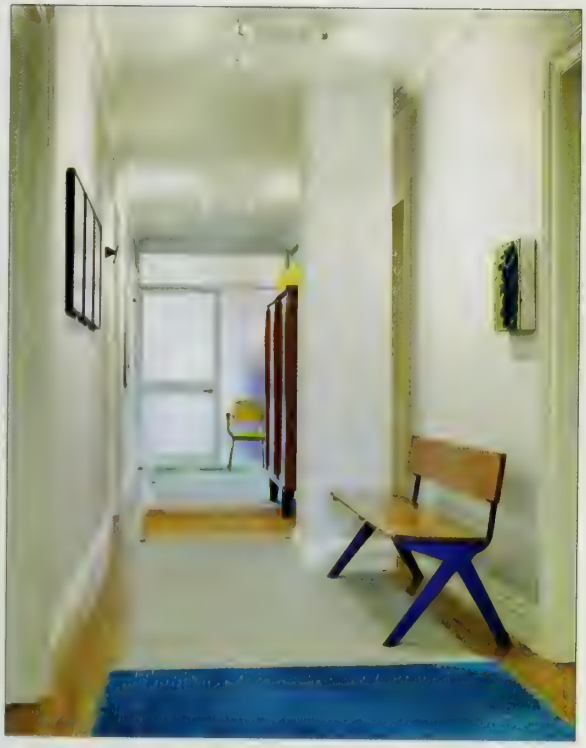
wall," explains Mindel, "in contrast to the lighter-seeming architecture we made inside."

The furniture and objects everywhere in the apartment come mostly by way of Stockholm, Copenhagen and Paris, as well as from the occasional New York City Armory Show. About half are Danish; there are a few Swedish, German and Finnish pieces, and several Viennese Secessionist items, and the rest are French. Except for the bedrooms of the children (designed by them, according to their mother), all the rooms have the look of being curated rather than decorated, and most of the pieces, ranging from as early as about 1910 to the present, have merited pride of place in museum collections and exhibitions of the European work within this peri

In 1929 Poul Hennings invented the multishade lig fixture in the dining roo known as Septima, an intric arrangement of amber-c ored glass. "This lamp is v rare," comments Mindel. "

a flower that glows and combines all the design qualities I care about. Its form is driven by function but inspired by art and beautifully put together." Shipped in segments, it is composed of delicate pieces that must be assembled by hand on-site, an arduous but interesting task that Mindel devotedly performed for his clients. Poul Cadovius designed the ample round dining table in 1962, and Adrian Heath created the chairs in 1949. Mindel loves that chair: "The outline of the form is so clear," he says. "The frame, its cane back, the leather seat, are articulated so precisely as to purpose and function. The chair has an understated rigor that's similar to the rigor we tried to impose throughout our design for the apartment." Shelton and Mindel have accomplished their fundamental aesthetic intention once again, thanks in part to enlightened clients who fully understood what their architects were trying to do. □

BELOW: Color blocks in the hallway designate the rooms of each of the three children. A chair, bench and cabinet designed by Jean Prouvé were chosen for the space because "they're childlike, with a lot of air, light and purity. They're all they have to be," Mindel comments.

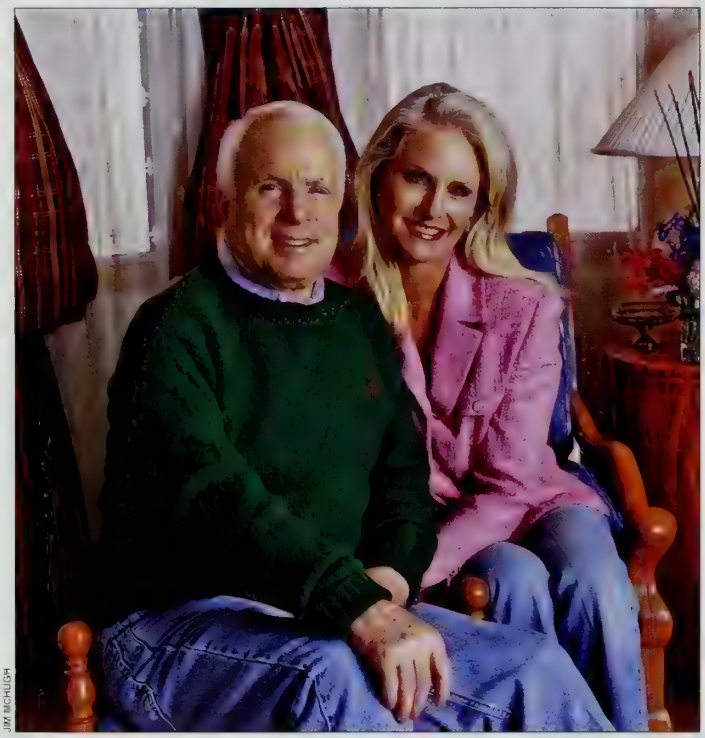




ABOVE: "It's very clever," the wife says of the wall separating the master bedroom and bath. "Light comes in, but one wouldn't realize the bath is behind it." Uno Ahrens designed the chair at right. Hermès stools. RIGHT: A Verner Panton chair is in one of the children's bedrooms.



Senator and Mrs. John McCain



JIM MCHUGH



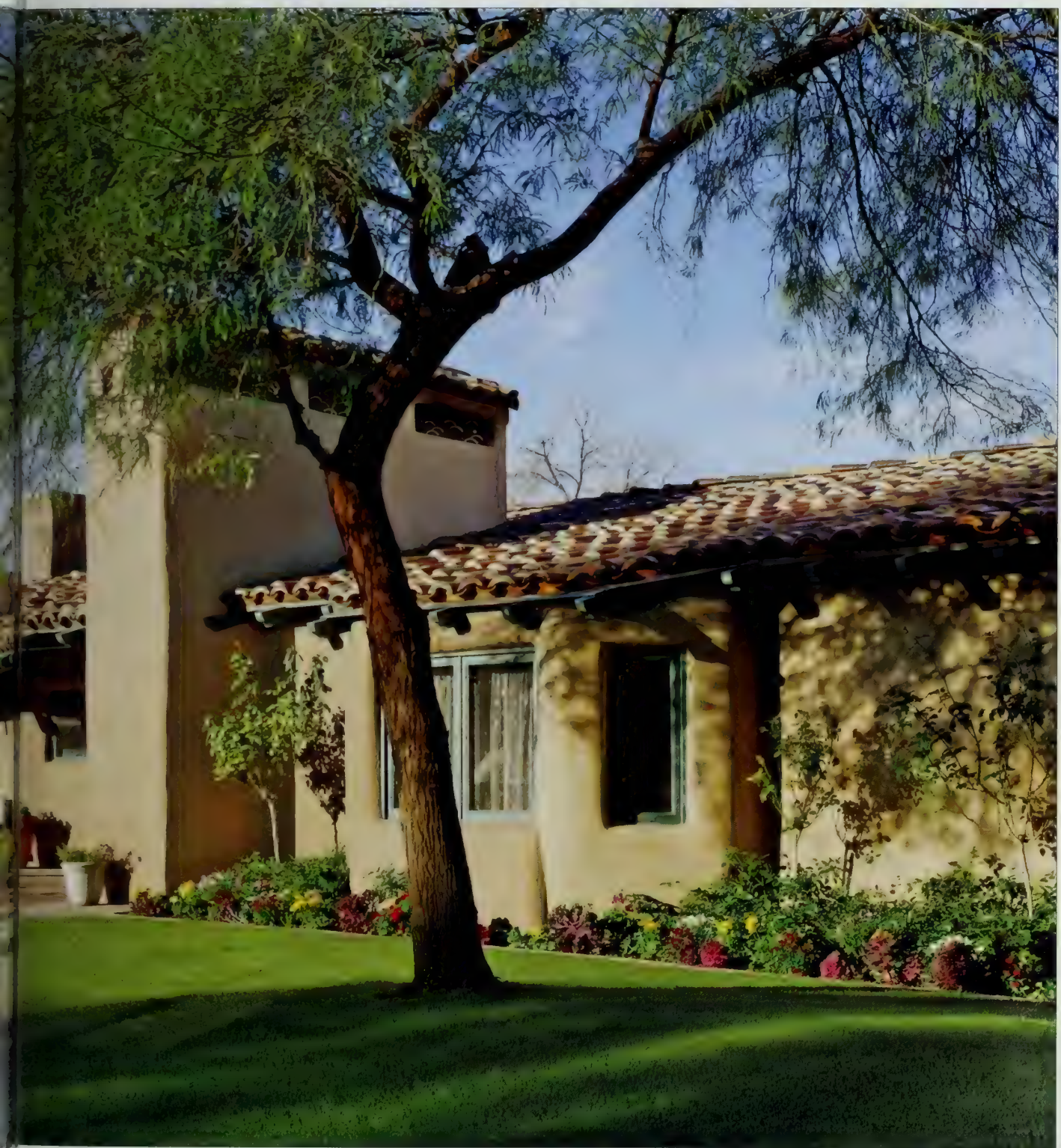
Not every United States senator would consider volunteering his private house—its interior and all its grounds—to casual sightseers, but just before Christmas 2003, Senator John McCain did just that, with the encouragement of his wife, Cindy. Round about a thousand people paid $10 apiece to gain entrance and to gape at family photos and pat the family dogs and idle by the burbling stone fountain that Cindy McCain's parents (previous occupants of the house) bought in Guadalajara in 1966. It was all for a good cause, not political but to raise money for a local school.

Behind a wrought iron fence and a long row of orange trees on a shady street in north-central Phoenix, the house is unspectacular but supremely comfortable, that enduring symbol of American life and contentment, a family home. The house contains the accumulated memories and heirlooms of four generations, from naval artifacts belonging to Senator McCain's heroic grandfather and curios from Cindy McCain's childhood trips to Mexico, to the framed scribbles of the McCains' seven adored children: Doug, An-

RIGHT: Senator John McCain and his wife, Cindy (above), live with their family in a southwestern-style residence in Phoenix. "My husband's favorite part about the house is probably the casual style of it," remarks Cindy McCain. "The feel is very comfortable, and he enjoys that, because he's not a formal person."

SOUTHWESTERN STYLE FOR THEIR PHOENIX FAMILY HOME

Architecture by Sheiner Day & Associates/Text by Paul Theroux/Photography by Robert Reck



The house is a showcase of the senator's enthusiasm for buying exotic carpets. "I'm a terrible shopper, but I buy rugs when I travel," John McCain says.



dy, Sidney, Meghan, Jack, Jimmy and Bridget. Surveying its large rooms, Cindy McCain says, "This house is well used."

"We were on the open-house tour of the neighborhood two days and nights, to allow people to come in and see it," Senator McCain explains with a smile. "I showed people around." Then, lapsing into his characteristic deadpan, he adds, "I kind of got into being a tour guide. 'Here's a picture of my father on Midway Island, with Nixon. And look at this rug. And here are some dolls from Mexico.'"

"No one expected to see him," Cindy McCain responds, laughing. "But he answered the door! He invited the people in. They raised a lot of money."

The money was for the Catholic school attended by one of their children. Senator McCain did not regard any of it as intrusive—in fact, he was welcoming. "They're fundamentally nice people," he reasoned, "because they're supporting the school."

"This was Cindy's childhood home, so that makes it special," the senator explains. Cindy McCain grew up in this house at a time when Phoenix was a relatively small town and the neighborhood was zoned for agriculture. She rode horses that were then stabled behind the house. In her golden girlhood, she was the Junior Rodeo Queen, and she still has the winsome commemorative photo to prove it. "The rodeo was such a big deal it was a holiday," she says. She was a student at Central High just down the street. The house was smaller then, constructed of Arkansas brick with a shake roof. In the mid-'80s, when her parents moved elsewhere, the McCains made the decision to move in and hired Neal Sheiner, of Sheiner Day

Cindy McCain grew up in the f merly brick-and-shake house, w Neal Sheiner, of Sheiner Day & sociates, rebuilt in stucco and ti in the 1980s. ABOVE: The train the mantel in the living room w Cindy McCain's gift to the sena after his 1986 Senate election.

OPPOSITE: A carved Native Am can figure stands by a living roo shelf crowded with kachina doll "Some of them are awards my h band received," Cindy McCain s "Instead of giving crystal awards Washington everything is cryst out here it's more southwestern





BELOW: A framed letter from George H. W. Bush—on the occasion of the christening of the USS *John S. McCain*—hangs near a picture of the ship in the entrance hall. Other photographs feature family, friends and colleagues, including the couple with President Bush and with Bill Clinton. The piano is from the Hassayampa Inn in Prescott, Arizona.





& Associates, to renovate it in stucco and tile.

"We envisioned a Southwest style," the senator says. "We went down to the foundations." After many months he decided that their moving in might prove an incentive for the builders to finish. "I got home on a Friday night, as I usually do, and we went to bed. Next morning about 6:30 I heard a loud noise. And there's this worker looking through the window at us."

"Almost every memory I have of childhood is in this house—very happy memories," Cindy McCain says. "I want my children to know this house and have these memories."

Until Senator McCain developed roots in Arizona, his life had been peripatetic. Born in the Canal Zone in 1936, where his father had been posted as a naval officer, he moved with the family that same year to New London, Connecticut. These were the more serene years for the senator. As he detailed in his eloquent memoir *Faith of My Fa-*

OPPOSITE: "I never had any rules about where the kids could sit—I probably should have, but I never did," says Cindy McCain, who decorated the dining room with artwork by their seven children. LEFT: A picture by daughter Meghan is displayed near an African mask.

"The fact that the house has been in the family is very important to me," Cindy McCain remarks. BELOW: One of Sheiner's additions was the Mexican-tiled patio off the master bedroom, a private space complete with a pergola, a spa and a built-in fireplace.







ABOVE: The initials "MC," for "McCain," were hand-carved into a mantelpiece made in Guadalajara for the master bedroom. The black-and-white cat was a gift to Senator McCain on his election to the Senate from Orson Swindle, a fellow P.O.W. in North Vietnam.

thers, published in 1999, John McCain suffered more than five years of harsh imprisonment in North Vietnam. He was tortured, endlessly interrogated, bound hand and foot, and clapped into solitary confinement; he endured mental and physical punishment. At last, when it was discovered by his captors that his father was an important officer in the U.S. Navy, he was given permission to leave; yet he refused to go while his fellow prisoners remained behind bars. Because of this stern refusal, his punishment became more severe. Yet the book's theme is forgiveness and faith.

"By your father's calling, you are born into an exclusive noble tradition," Senator McCain writes of a typical serviceman's children in his book. In his case, his ancestors have been military men, serving with distinction since the time of the American Revolution.

The McCain house is not merely a repository of family memories but a gathering place where, on the recent spring break, no fewer than eight young men—fellow students of Jack McCain's—were billeted, some of them sleeping off their exertions on a Sunday morning and others looking bleary-eyed at their hosts. The McCains are delighted to have their sons' friends on board and enjoy traveling with their children. "We snorkel, we hike, we sit and talk by the creek at our house up north. We try to go on a family trip twice a year and do something different. For example, the Christmas before last we went to

continued on page 145

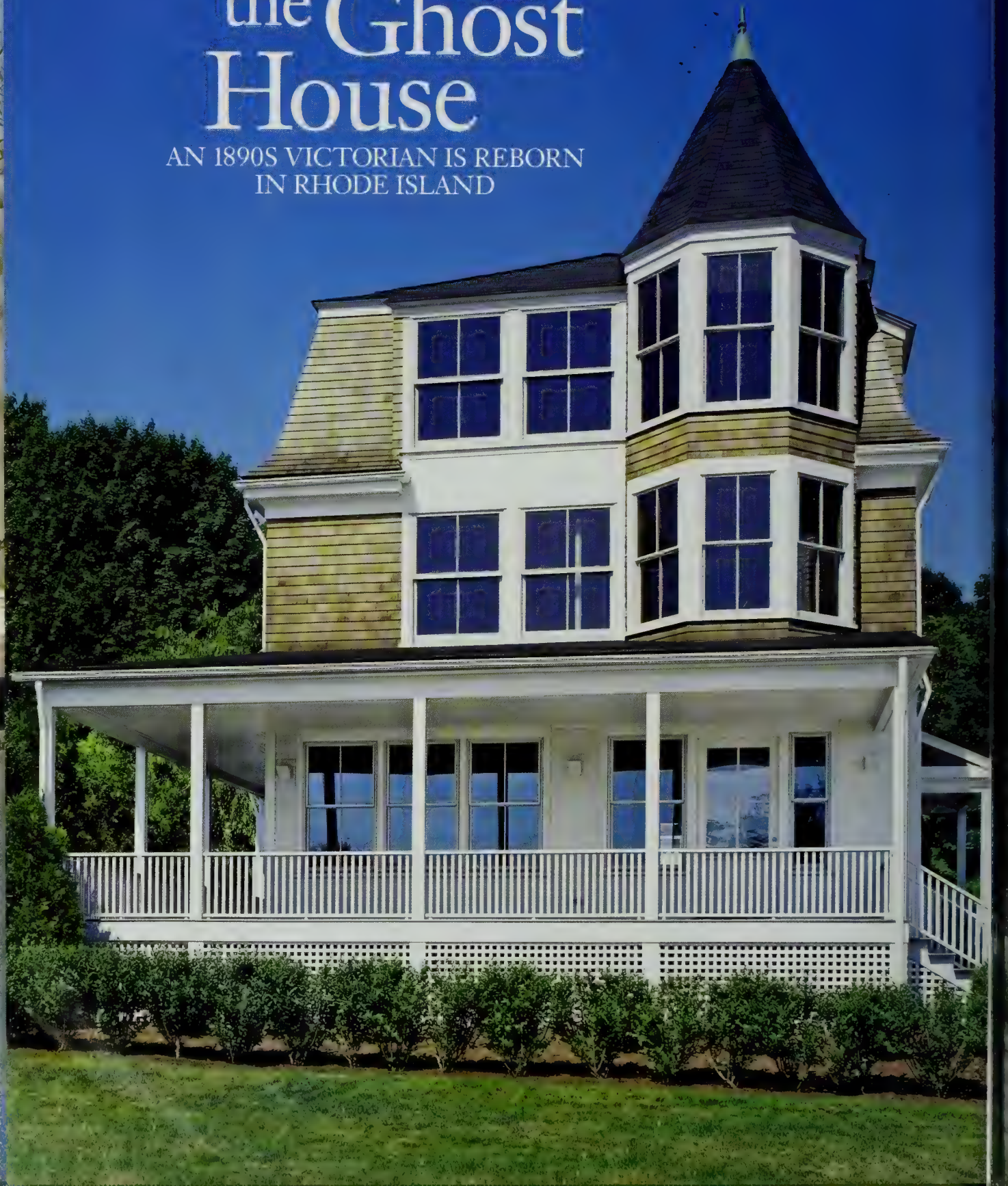


"We envisioned a Southwest style," the senator says of the renovation. "We went down to the foundations."

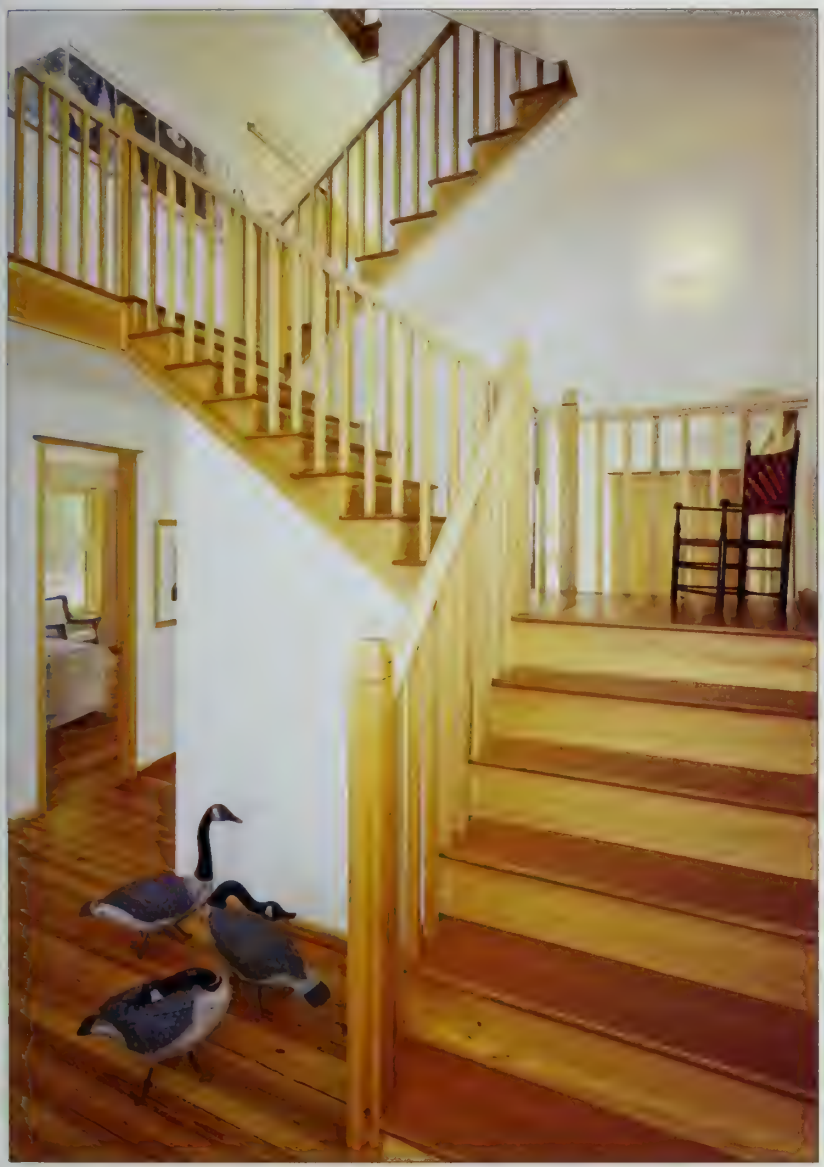


Tale of the Ghost House

AN 1890S VICTORIAN IS REBORN IN RHODE ISLAND



Interior Architecture by Jim Estes, FAIA
Text by Jean Strouse/Photography by Peter Vanderwarker



LEFT: Architect Jim Estes, a principal of Estes/Twombly, renovated a Victorian in Jamestown, Rhode Island, for clients who are native New Englanders. Local zoning laws dictated that the exterior remain basically the same, so Estes enlarged the windows and redid the interior.

ABOVE: Estes rebuilt the stair that begins in the entrance hall. "The old one was small and dark, so we needed something to draw people into the house, to let them know the action is upstairs," he says. "From the correct angle, you can see all the way up to the roof," he adds.

Henry James, visiting Newport, Rhode Island, in 1904–5, recalled living there in his adolescence more than half a century earlier, before the construction of Gilded Age mansions, before the annual summer migrations of New York society: Newport had had, he wrote, "a thousand delicate secret places, dear to the disinterested rambler, small, mild 'points' and promontories, far away little lonely, sandy coves, rock-set, lily-sheeted ponds, almost hidden, and shallow Arcadian summer-haunted valleys, with the sea just over some stony shoulder."

Three miles west of Newport, in the middle of Narragansett Bay, the village of Jamestown on tiny Conanicut Island still has some of that rural simplicity, keeping secrets of rock, pond and sea. Jim Estes, the founder of the Newport firm Estes/Twombly Architects, moved from Newport to Jamestown in 1985 and eventually built a clean-lined "Yankee modern" house for his family there (see *Architectural Digest*, September 2003).

When he got a call, in the summer of 2000, from two New Yorkers who had bought Jamestown's "Ghost House," he knew exactly which property they meant. Built as one of a pair in the 1890s by a developer named Horgan, the three-story Victorian cottage faced Narragansett Bay, with panoramic views to the north, east and south. But for years it had been an eyesore, owned by an old woman who lived there only in the summers. "Raccoons crawled in and out of the eaves," reports Estes, and the disintegrating house had no heat or running water. The new owners, both women, had bought it at auction in September 1999.

They knew—sort of—what they were getting into. Both have roots in New England: One, who works as an appraisals coordinator for a Manhattan auction house, comes from Massachusetts; the other, a financial executive for a high-end fashion designer, grew up in Rhode Island and often spent summers in Jamestown—her mother now lives in Newport and her sister in Narragansett. They had rented houses in Jamestown for two summers and were about to sign a purchase-and-sale agreement for a house on a hill when the Narragansett sister phoned from a tennis court in Jamestown to say, "Don't buy! I just learned that the Ghost House is for sale."

"I'd known the Ghost House all my life," says the fashion executive. "I called the broker, who said it would only be on the market for one day—they were setting up 15-minute appointments. We took our 15 minutes. There was nothing to look at inside, so we looked out at the spectacular views." Her partner adds, "The porch and first floor were so overgrown with privet


"These clients are truly daring," says
architect Jim Estes. "I can't think of anyone else
who would agree to a three-
floor walk-up to get to the living room."



The third floor was originally a series of bedrooms. Estes removed all the interior partitions and the attic to create one open space for the living and dining areas and the kitchen. "I love that top floor," he comments. "The light, the view, the activity—it's always changing."

"A paradox of architecture, to me, is that projects that turn out the best do not necessarily present great challenges," says Estes (below). "They come together easily, as this one did." BOTTOM: The kitchen. Sub-Zero refrigerator. Thermador range, hood and oven.





that the house looked like Sleeping Beauty's castle." They made an offer, and the other bidders eventually dropped out because the reclamation project appeared to be so daunting.

By the time the owners met with Estes, who had come highly recommended by friends, they had some idea of what they wanted: "light, light and more light," recalls the fashion executive. "A structure that would take maximum advantage of the views." Estes offered two options: Demolish the house, or gut and rebuild it. Demolition made more sense, and new construction would be more exciting. However, local zoning laws would not have allowed a new house to keep the



The headboard in the master bedroom "is a fixed panel with a sliding door next to it," says Estes. "When the clients are home alone, they leave the sliding door open, affording a great view of the bay from the stair." It becomes a continuous wall when the couple want privacy.

footprint or height of the existing structure, and, with its twin next door, the cottage was part of Jamestown's architectural fabric. The trio decided to keep the basic frame and reinvent the house from inside.

They completely flipped the conventional stacking of floors: Two guest rooms and an entrance hall now occupy the first floor; the master bedroom, with an adjacent sitting area in the turret, ta up the width of the house on the secon and the entire third floor is a large, op living/dining/entertaining area, with se sational views of Newport and Narr gansett Bay.

"These clients are truly darin reflects Estes. "I can't think of anyo else who would agree to a three-flo

"It was actually a blessing that the cottage was in such bad shape—it left us free to create the house we wanted," says one of the clients.





Top: The reconstructed porch off the entrance hall. Above: The house was built in the 1890s as one of a pair. In later years it fell into disrepair and was occupied only in the summer. Its derelict appearance inspired the Jamestown locals to nickname it the Ghost House.

alk-up to get to the living room." he women not only agreed, they wanted e most dramatic space to be the public art of the house. To create the living om, Estes tore out the old flat ceiling to cess the height of the attic, which emasizes the steep pitch of the mansard of from inside. "We played tricks with ams and steel tie-rods to make that large, open space stable and keep the roof from spreading out," he says. He also repositioned and resized all the windows, adding large shed dormers and essentially doubling the amount of glass in the house. And he created a handsome stairwell that links all three floors, effectively drawing the eye up through the levels—

continued on page 145

Rugs to Vie For

Fashion legend **Oscar de la Renta** lends his creative genius to a new genre with a collection of hand-knotted Tibetan and Indian rugs, which he describes as "a reflection of my taste and way of living" and the "perfect complement" to his home furnishings line. His collaborator, Diane Elson Bankoff, owner of **elson & company**, participates in all aspects of production. Of the design process, de la Renta says, "We take various patterns, blow them up, scale them down and eliminate excess to produce the final result."

elson & company, 800-944-2858; www.elsoncompany.com





"I find most of my inspiration i travel and in the objects I personally like to live with."



Oscar de la Renta's striking carpet designs include the diamond-patterned *Huelva*, left; *Avila*, top; and the Tibetan *San Lucar*, above.



Handles, Etc.

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"Their historic flags are like 17th-century supergraphics."



Ebenezer's Flags

Named for a prominent Newport, Rhode Island, family, **Ebenezer Flagg Company** was founded just before America's Bicentennial to replicate flags of the American Revolution. Now, individual and corporate commissions are its mainstay, with architects such as **Thomas Kligerman** using its flags to augment room decoration. Owner Bert Duguay also carries flags that identify yacht club officers (far left).

Ebenezer Flagg Company
65 Touro St.
Newport, RI 02840
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New Orleans Modern

A CONTEMPORARY APPROACH FOR A GEORGIAN-STYLE RESIDENCE

Architecture by Errol Barron, FAIA/Interior Design by Marjorie Shushan
Text by Michael Frank/Photography by Scott Frances



"The couple wanted a house that was sophisticated and comfortable," designer Marjorie Shushan says of the New Orleans residence that she reconceived with architect Errol Barron. The living room's side tables are from Bernd Goeckler Antiques. Old World Weavers drapery silk.

New Orleans often feels unique among American cities for the variety and elegance of its residential architecture. Periods of successive rule—French, Spanish, French again and American—layered architectural habits and preferences over the local cottage and (later) town house with a wonderfully adaptive and beautifying knack. The early Creole cottages in the French Quarter acquired jalousies and wrought iron balconies from the Spanish. The Americans introduced Greek Revival symmetry and the district's famous ornate cast-iron galleries and balconies. In the Garden District, classical antebellum raised cottages and five-bay center hall houses became more elaborate in the period of prosperity following Reconstruction, while more cast iron was applied to existing structures, and Italianate mansions and Second Empire–style piles sprang up on remaining empty parcels. To-



ABOVE: Contemporary metal-frame windows were introduced in the library. Thonet black-lacquered chair and Art Déco folding stool from Karl Kemp Antiques. Early-Muromachi-period guardian dog, Naga Antiques. Clarence House sofa pillow fabrics. Stephen McKay lamp.

BELOW: Barron's decision to enclose and glaze a passage opened up the flow of the house. "We used a faux-stone treatment on the walls, to help integrate them with the floor and to impart a kind of outdoor quality," explains Shushan (above right). The table is by Michael Taylor Designs.





ward the end of the 19th
tury St. Charles Avenue f
in with grand houses
number of styles, among t
Richardsonian Romanes
Queen Anne, Colonial
Renaissance Revival; even
odd Craftsman stands am
the mansions of that fa
oak-lined boulevard.

In this polyglot envi
ment there is obviously a l
of comfort with the ide
expanding and revising e
ing structures. Yet whe
this comfort extends to ad
contemporary wings to tr
tional houses remains t
seen, since relatively few
been done.

Naturally, a great deal
pends on how they are d
In the case of a young
adventuresome New Orl
couple—both third gen
tion, they were born three
apart in the same hospital
have known each other,
markably, since kindergar
—daring was key. Darin
take a handsome if safe 1
Georgian-style house in
University District and p
in the hands of Errol Bar
who designed a contempo
addition to the city's Og
Museum of Southern
Daring to bring in Marj
Shushan, the sleek Manha
designer who has long-sta
ing roots in the city (she li
in New Orleans for 30 ye
but a distinctly un–New



"There are public and private sides of the house, but by using a consistent palette and materials, I unified them as much as possible." Ben Sonzeit's *Honey Tangerines*, 1974, hangs in the dining room between Kent Kemp lamps. Marble tazzas from Sentimento. Stark sisal carpet.



OPPOSITE: "The master bedroom was a beautiful, spacious room, and the challenge was warming it up." The lamps are from Stephen McKay. Mahogany guéridon, Sentimento. Matelassé blanket, E. Braun & Company. Beauvais carpet. RIGHT: The master bedroom's private terrace.

BELOW RIGHT: "I originally saw the pool running along the back of the property. René J. L. Fransen, the landscape architect, brought it into the heart of the garden and added a fountain. It's much more likable and successful there," says Barron. Janus et Cie outdoor furniture.



ins style. And daring to charge them both with taking a backward-glancing house and recalibrating it to look, if not quite forward, at least wholeheartedly to the present.

"New Orleans can be a very traditional place," says the wife. "You walk into a house and know who the architect and decorator were. You even know where the rugs came from. Well, we got rid of the rugs altogether! We also got rid of the old way of living down here."

Barron, when he first saw the house, went off for a weekend and came back with a sketch. "This is what you need to do with the place," he told the clients, "even if you don't hire me to do it." What he presented was radical: pushing the kitchen back; increasing openings between rooms; enclosing and glazing a passage to make the flow between the public rooms even freer; and adding a wing in a more modernist style that would house all the elements the couple, who have three children, felt were lacking—a family room off the kitchen; an exercise room and wine storage; a two-story outdoor porch; and an airy master suite with his-and-her baths and closets.

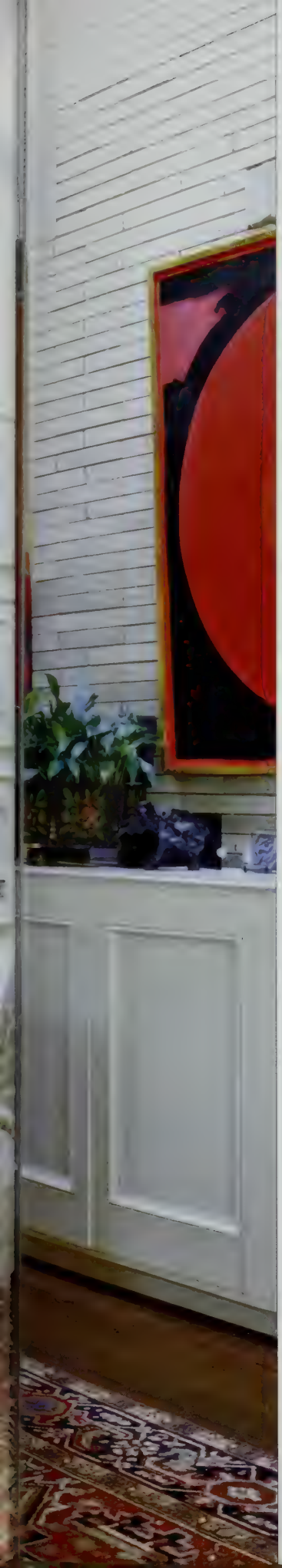
Built of steel, limestone and abundant glass, the new wing deliberately if subtly draws on the inherent classical undertones of the original house.

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"I went for a restraint and spareness in the new parts that speak to those qualities in the old," says the architect.









Short on Space, Long on Art

OLGA HIRSHHORN'S TREASURE-FILLED MOUSE HOUSE IN WASHINGTON, D.C.

Text by Jeff Turrentine/Photography by Gordon Beall

It is one thing to see a Picasso in a museum gallery, centered on a pristine white wall, the focus of waves of adoring pilgrims. It's another to see a Picasso hanging in a house, displayed tastefully but conspicuously in a library or above a mantel, an invitation not only to reflect on the painter's unsurpassable genius but also to speculate (privately, of course) on the owner's wherewithal and art-world connections.

But it's quite another thing still to come across a small Picasso—a whimsically doodled portrait—hanging next to the dishwasher in a tiny pied-à-terre. And then to notice, upon closer inspection, the message scribbled at the bottom: "Pour Olga, Ton Ami, Pablo."

Such are the surprises to be found in Mouse House, the name bestowed by Olga Hirshhorn on her 500-square-foot Washington, D.C., carriage house, which was built in 1900 and converted into a residence by the late architect Richard Ridley in the 1980s. Filled as it is with appropriately scaled artworks by the likes of Picasso, Calder, Man Ray, Giacometti, O'Keeffe and other titans of 20th-century art, it is tempting to liken the residence to a museum. But to attach that word to Mouse House would be to misrepresent its essential character. This is a home, not

ABOVE: A copper roof tops Mouse House, Olga Hirshhorn's pied-à-terre in Washington, D.C. The tiny, 500-square-foot carriage house, built in 1900 and converted into a residence by the late architect Richard Ridley in the mid-1980s, is home to a nearly 200-piece art collection.

LEFT: African and Asian artifacts and 19th- and 20th-century paintings are displayed in the living room. A Korean ancestor painting hangs above the Victorian sofa. At right are a bronze from Madagascar and three Saul Steinberg cartoons. A Ukrainian folk art horse is on the low table.



"I still live with a lot of the art. When I married Joe, one of the first things I got from Pierre Matisse was a Giacometti sculpture."



an institution. With few exceptions, the artworks do not boldly announce themselves; they must be discovered, like little secrets. And the artists, for the most part, were Olga Hirshhorn's friends.

Mouse House is just a short cab ride from the National Mall, on which sits the Hirshhorn Museum and Sculpture Garden, the drum-shaped repository of modern art named for Hirshhorn's late husband, Joseph. A high school dropout from Brooklyn, he made his millions from Canadian uranium mines and spent a fair amount of that money on art. His sizable donation of pieces to the Smithsonian Institution—with an emphasis on 20th-century works, especially sculpture—became the sturdy foundation for the museum, which opened its doors in 1974.

When Joseph Hirshhorn died in 1981, his widow began to search for a smaller residence in Washington, where she knew she would be living only part of the year. She could have taken her pick of any of the capital's elegant mansions or town houses, but to the former Olga Zatorsky—born to working-class Ukrainian immigrants in Connecticut—the converted garage behind a stately French Renaissance Revival apartment building looked as if it would do just fine.

"It's just an exercise in discipline,"

LEFT: A brick wall separates the kitchen and living room. In the niche is an Alexander Calder mobile. The Kenneth Noland target painting was a wedding gift to Hirshhorn and her late husband, Joseph, the founder of the Hirshhorn Museum. The marble bust is 19th century.

ABOVE: Sculptures and paintings by various artists, including Calder, Dalí, Daumier and O'Keeffe, fill the shelves in the dining area. A pair of De Kooning oils and three paintings by Adolph Gottlieb are at left. *Jacqueline*, a gift from Picasso, is on the second shelf at far right.





LEFT: Hirshhorn in the kitchen, where she finds creative places to store her files. BELOW LEFT: Vintage toasters line a lower shelf. *Seated Nude*, center, is by Paul Manship. At right are Irving Block's *Teapot* and Calder's *Painted Plane*. The cat figure, below left, is by Noche Crist.

RIGHT: A cloud-painted ceiling ornamented with gold-leaf stars, conceived by Washington artist Dana Westring, adds a whimsical touch to the third-floor bedroom, which is in a garret. The fish artwork is by Merry Bean. An Ella Tulin sculpture is next to the lamp.

Hirshhorn says of life in such a small space. "You have to read the paper and throw it away. You have to give away your magazines. Sometimes I just leave them outside hoping someone will steal them!"

Though space is at a premium inside Mouse House, every inch has been put to good use as a backdrop for nearly 200 works, many of them given to the Hirshhorns as gifts from artists who appreciated Joseph Hirshhorn's early championing. For Olga Hirshhorn, every piece sparks a memory of a time when she and her husband were jet-setting fixtures in both the American and European art scenes—indeed, when they were integral pillars of the bridge connecting the two worlds.

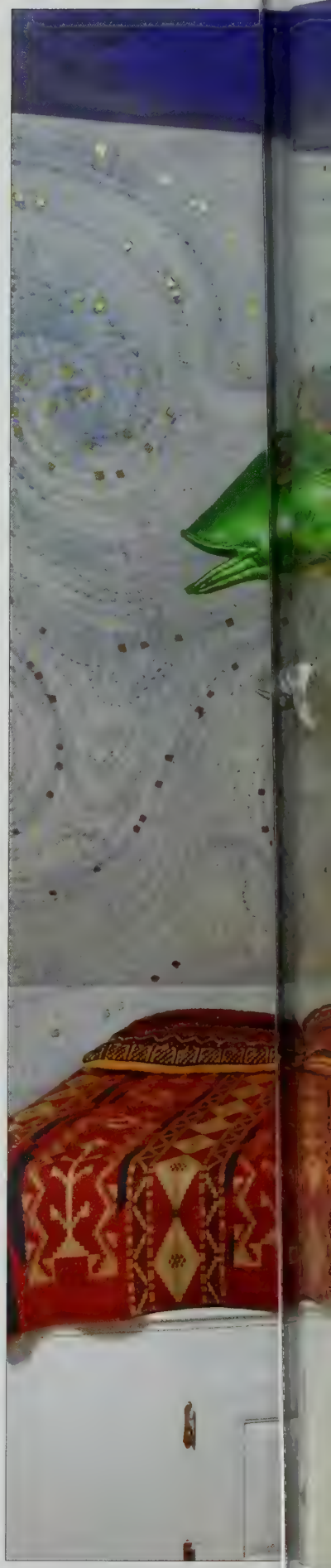
"We saw Giacometti when we were in Paris and Alexander Calder in his summer home on the Riviera," she says. "And of course a lot of Picasso. It was a very exciting life. And I still live with a lot of the art. When I married Joe, one of the first things I got from Pierre Matisse was a little Giacometti sculpture. Georgia O'Keeffe gave me a marvelous small painting of a flower. Calder gave me a lot of little pieces."

One such gift from Calder, a mobile, occupies a high niche in the wall separating her kitchen from the living room; below it is a Kenneth Noland canvas. Opposite is a built-in bookcase in which books have been sacrificed in favor of more than a dozen small pieces by Picasso, Dalí and Daumier, among others.

Walking up the narrow stairs, one can't help but bump into works by Ben Shahn, Jean Dubuffet and Robert De Niro, Sr. (the father of the famous actor). The bath is on the second floor; instead of hand cream and hairbrushes, on its sink counter is another Calder.

As Mouse House's curator, she follows no hard-and-fast rules. "I might have a very unimportant piece next to a De Kooning, just because I like it," she explains. If something brings her joy, she finds a place for it—be it a Dalí canvas no larger than a slice of bread or her collection of more than a dozen vintage toasters.

"I feel as though I'm living in a work of art," says Hirshhorn. And in fact she is. At the very top of Mouse House is the tiny bedroom, and at the very top of the tiny bedroom is what she calls her "Russian Orthodox" ceiling: an indoor firmament of blue interrupted by gold-leaf stars and puffy white clouds. When it seemed like there couldn't possibly be room for any more joy, Olga Hirshhorn found some. □







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Andrea Easton is known for the range of her high-quality works on paper that span the 16th to 19th centuries. "Andrea has the finest selection of antique prints in all of Los Angeles," says her longtime client **Martyn Lawrence-Bullard**. Examples of her noted artworks include a circa 1714 engraving (above) by Johann Christoph Volkamer and two engravings, circa 1650–53, from Joannes Jonstonus's *Historiæ Naturalis de Quadrupetibus* (below).

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Gordon Foster

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An early-20th-century Mambila buffalo mask, from the Nigeria–Cameroon border



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continued on page 116



In the medieval hill town of Ménerbes, France, a fortified château dating back to the 11th century was sensitively renovated at the hands of an American couple. THIS PAGE: A balustrade encloses the principal building, constructed in the 17th century. OPPOSITE: Han Dynasty jars line a mantel in the grand salon.

Obsession à la Française

DOWN TO THE LAST DETAIL, A PROVENÇAL CHÂTEAU IS RESTORED

Interior Design by Michel Biehn/Text by Steven M. L. Aronson
Photography by Marina Faust





old materials. It wasn't long before an industrial crane had to be positioned on the property to lift beams for the disintegrating ceilings and tiles and stone for the broken floors. The couple, hell-bent on being on-site and hands-on, made the decided choice to camp out there, amid Brobdingnagian bags of cement and mortar, for however long it might take.

"Our most important goal was to let the architecture speak for itself," the wife says. What it speaks is volumes. The three central rooms in the medieval part of the complex that are the essence of the place—the grand salon, the formal dining room and the center hall, which in an earlier time housed an entire convent—all now boast their original Renaissance vaulted ceilings that rise to a staggering 30

BELOW: A 1932 fresco by Christian Bérard of dancer Serge Lifar with an angel hangs in the small dining room. The painted bench, the dining chairs and the gilt-metal-and-crystal chandelier are all 18th-century Italian. OPPOSITE: A Provençal quilt serves as a table covering.

Call it a seignorial colossus, a fortified château or simply a castle keep—it crowns the medieval hilltop village of Ménerbes in the mountainous Lubéron region of Provence, and it was verging on ruin when it fell, presto magico, into the upholding hands of an American couple. Happily for the house, they turned out to be adventurous to the point of mania: Their imagination keyed to the ineluctable romance and drama of the place, they proceeded step by tortuous step to restore it to its lost magnificence and then some. Today its long-blocked, newly liberated windows, wide and tall, look confidently down on olive-and-dun farmland—the very picture of *la campagne française*—and augustly up at Mont Ventoux, which dominates the wide horizon.

The house, designated a historic monument, can be read as a dictionary—make that an encyclopedia—of French architectural styles from the 11th century (the watchtower at its north end) to the 18th (the barn that constitutes its south wing); the vast, massively vaulted salons in the middle were constructed in the 15th, and one of the tangential buildings in the 14th (now a guesthouse, it's been known as *la forteresse* since the far-off days when it was manned by sentries).

To return this welter of entities to its original nobility, the couple assembled a team of specialists in historic renovation—architects, engineers, masons, ironworkers and master carpenters, all working with

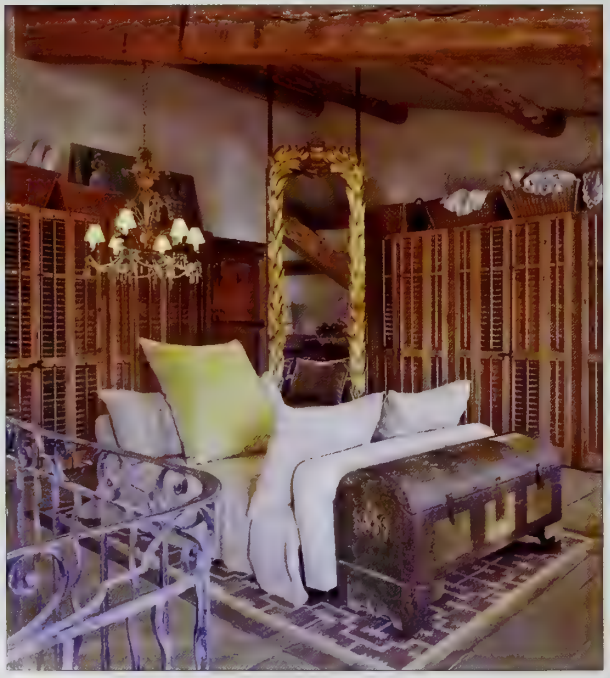






LEFT: A casement window illuminates a 17th-century stone staircase with a classical balustrade; many of the windows—bricked up centuries earlier to avoid window taxes—were unblocked during the renovation. BELOW: A library balcony has views of the Lubéron mountains.





The philosophy of the renovation was "nothing gimcrack, ersatz or new," the wife explains. "We used original materials only." ABOVE: Closets in the dressing room were built from old louvered shutters. The 18th-century carved giltwood mirror is from a Scottish castle.

feet, and glorious arches as well. "It took a certain boldness on all our parts to free those walled-up spaces and give the rooms back their grand dimensions," she observes. Opening up volumes also entailed making the 14th-century library into a soaring two-story space, complete with its original broad-beamed ceilings, and augmenting the master bedroom by means of an ironwork stair that leads to an enchanted attic dressing room—"a spot to come to not just for clothes but to read and dream."

Smack-dab in the middle of the restoration, the couple stopped to ask themselves, Just how do you decorate a historic monument—to live in? "I knew what I wanted it to be, but I also knew that I could never get it there myself," the wife confesses. "Then one day in the little town of Isle-sur-la-Sorgue I happened to walk into a shop full of the most wonderful objects, furniture and antique fabrics, and I thought, If only the magician who is responsible for all of this were interested in doing decorating...." The wizard of the premises, one Michel Biehn, was, far from being a mere shopkeeper, also an author, world traveler, museum consultant and connoisseur of 18th-century textiles. A single visit to the work site in Ménerbes convinced him of the grandeur of the possibilities. "He brought a new way and a new level of looking at absolutely everything," she says. "He has such a high aesthetic tuning—the whole history of France is just part of his way of being." In no time the couple were inviting him to play a role in every aspect of the prodigious project, including the landscaping. "We quickly struck up a bright complicity," Biehn offers, adding, "Through them I found the



A neutral palette reigns throughout. "There's nothing jarring," remarks the wife. THIS PAGE: In the master suite, an 18th-century French desk and a Louis XVI armchair are arranged beside an iron bed made for the staff of Joséphine de Beauharnais, first wife of Napoleon.

best of myself—I can truly sa
that my work was only as goo
as my clients."

Wife and designer shared
predilection for "very settle
colors" (off-white through th
range of beiges to deepest co
coa—punctuated from time t
time with red) and also a lov
of texture (soft leathers, ribbe
wools, rough cottons, luxuri
ous silks). And they saw th
house's monumental spaces th
same way—as demanding th
finest antique pieces (the bed
in the master bedroom bea
the stamp of no less than th
Empress Joséphine), estimable
sculpture and superb sculp-
tural objects (the terra-cott
rooster in the dining room
was once cock of the walk ir
the palace of Versailles), and
for comfort's sake, some over-
stuffed contemporary furni-
ture. "We made a decision no
to be purist," she explains,
"but to be open to any and all
styles and periods provided
they looked like they could
dance together." In came
oversize tables and chests, cut-
ting a rug, so to speak—fol-
lowed by an exceptionally
wide variety of huge pots and
jars, brilliant chandeliers and
jewel-like mirrors.

Then the oddities whirled



LEFT: Inspired by Pompeii, Biehn (above) used stripes throughout the summer dining room, which is set beneath the eaves of a former silkworm house. "You spend half your time outside," says the wife. "The house has the indoor-outdoor feeling that Provence demands."



A cave—where barrels of wine were once stored—was transformed into a children's dormitory. The colorful tented ceiling, the central four-poster, the 18th- and 19th-century campaign trunks and the pillows made with Anatolian textiles all contribute to the feel of a Turkish camp.

"Surprise and wit were what I tried to add,
but always within the limits of harmony,
because wit on its own can go too far."



"We stood inside, looking out, every time we selected a fabric for the terraces or positioned a table or a tree."

tion. Then back in Ménerbes, outwitting time and space, he converted one of the house's three enormous 11th-century *caves* into a tented and multicolor-terra-cotta-tiled Turkish encampment. It now serves as a dormitory for visiting grandkids, one of whom was recently heard to ask, "How do you get to be the sultan here?"

Now with the interior completely under control, the couple began to tackle the land. As one surveys the formal and romantic garden it is today, with its old stones and 18th-century-style parterres basking in the golden Provençal sun, it is all but impossible to imagine that not so very long ago it consisted of acres of impenetrable jungle and debris on multiple levels of a precipitous incline. The driving principle, the wife explains, was to connect the five upper and seven lower terraces with the landscape beyond—by clipping the olive trees to echo the shape of the distant mountains—and with the house behind to ensure an uninterrupted flow of colors and a harmonious relationship of forms. "Michel Biehn and I stood inside, looking out, every time we selected a fabric for the terraces or positioned a table or even a tree," she recounts, going on to describe how the large cypress, mulberry and olive trees, trailing clumps of embedded earth, were hoisted into the garden by the trusty old crane. "You looked up, and the sky was full of flying trees," she marvels. As well she might: Everywhere one looks here, one sees a house of wonders that have simply never ceased. □

"Our days here are connected with the land," the wife comments. "It's all about the sun." ABOVE: A walled parterre's pebble paths wind their way through the garden beds to a 15th-century outbuilding now used as a guesthouse. RIGHT: The garden terrace overlooks the valley.



in—important in the grand scheme because they were meant to throw things off, to stand in thrilling contrast to the overall scale (see, for instance, the Han Dynasty cocoon-shaped vases on the grand-salon mantel). "Surprise and wit," says Biehn, "were what I tried to add, but always within the limits of harmony, because wit on its own can go too far." He, for his part, ventured all the way to Istanbul; there he found a fresh source of inspiration in the military camps of Süleyman the Magnificent, which were the subject of an exhibi-



The swimming pool—a copy of an 18th-century stone *bassin*—was set beside the medieval ramparts of the village, 180 feet below the level of the house. The grounds, which include a terraced park and cherry orchards, were planted with white-flowering plants indigenous to Provence.



"It's based on one in a St. Petersburg palace," Neil Adam Mackay says of the painted floor in the entrance hall of Tussi and John Kluge's Manhattan apartment, which he designed with his partner, Simon Creese-Parsons. The glazed temple guardian dates to the Qing Dynasty.

Fifth Avenue Jewel Box

TUSSI AND JOHN KLUGE'S MULTIFACETED DUPLEX IN MANHATTAN

Interior Design by Neil Adam Mackay and Simon Creese-Parsons
Text by Gerald Clarke/Photography by John M. Hall



A large 1949 batik of a reclining figure by Henry Moore overlooks the living room; resting on the low table is one of his bronzes. "The cue for the colors of the space—the greens—came from that linen piece," notes Mackay. The Russian Neoclassical floral rug is from FJ Hakimian.

You know you are not in just any Fifth Avenue apartment when you get off the elevator and are greeted by three tall women. Two are Chinese, glazed temple guardians from the Qing Dynasty. The third is as American as, well, the Statue of Liberty. In fact, this bronze figure, standing on a globe engraved with the words *e pluribus unum*—a Latin phrase stamped on every coin—is the Statue of Liberty. She is one of Frédéric Auguste Bartholdi's early versions of the lady holding the torch in New York Harbor, just a few miles to the south.

Nothing in the elegant entrance hall should astonish. You would not, after all, expect John Kluge to live in just any Fifth Avenue apartment. He is not only a famously astute entrepreneur—his flagship operation was a radio and television conglomerate called Metromedia—who counts his billions in double digits. He is also an astute and knowledgeable collector. "John has great enthusiasm and an incredibly broad stroke," says British designer Neil Adam Mackay, who, with his partner, Simon Creese-Parsons, created the duplex's interiors. "A lot of collectors focus on just one period, such as the Renaissance. John is very eclectic. He col-



A Greek-style frieze adorns the walls of the dining room, which is arranged with a Louis XVI mahogany table stamped "L. Moreau" and Louis XV chairs; they stand on a 19th-century Turkish rug. The 20th-century Aboriginal painting is set into an antique Italian frame. Charles X–style chandelier from Sotheby's.

ABOVE: "The Mughal Room serves as a study, a guest room and a meditation room," explains Mackay. "It expresses Tussi Kluge's love of India and color in a fun way." Bergamo drapery fabric. RIGHT: "I accented the murals with gold leaf. The motifs are after ones in a Mughal manuscript at Windsor Castle."



lects everything from Etruscan art to modern and Aboriginal art. And he has an encyclopedic knowledge of what he owns. I can suggest that what we really need is a wonderful Roman statue. 'I've got one,' he'll say—and then he'll tell a story about it."

Perhaps the only surprise in the apartment is its relatively small size: three bedrooms, a library and a dining room. But then Kluge and his wife, Tussi, have recently downsized. They sold two of their homes —a house in Scotland and a four-floor apartment in Munich—and they gave their 7,378-acre estate in Virginia to the University of Virginia. Now all they have, besides the apartment on Fifth Avenue, is their house in Palm Beach, where they spend most of the winter; a house



in Saint-Paul-de-Vence, not far from Nice and Antibes, where they spend most of the summer; and a farmhouse in Virginia and in Germany, where John Kluge and his wife were born.

It was Tussi Kluge who oversaw Mackay's design of their quarters in New York. "It's a small apartment, and I told Neil that I wanted it to be like a little jewel box," she says. Taking his cue, he conjured up images of gem-encrusted Fabergé eggs and the exuberant palaces of the Romanovs. That conceit is even reflected in the ornately detailed hall floor, which is a painted copy of one Mackay had seen in a Russian palace. The result is not just a surface on which to walk; it is a work of art that captures the eye as it connects the rooms—

continued on page 146

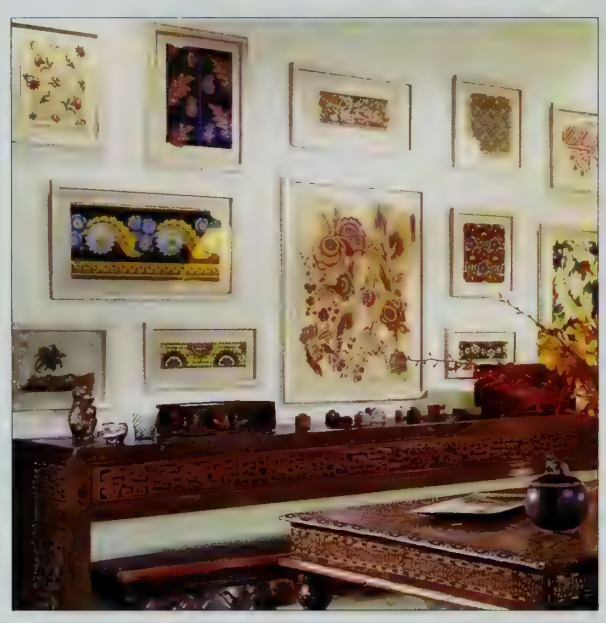
ABOVE: "I love to wake up to blue," says Tussi Kluge. The calming shade Mackay chose for the master bedroom was inspired by the Persian rug. "Like all of the front rooms, this space looks out to Central Park at tree level. The entire place is really more like a Paris apartment."

OPPOSITE: *Orbs in Red* by Alexander Calder hangs in the master bedroom sitting area near a circa 1825 South German Biedermeier table and a pair of 19th-century mahogany fauteuils. The clear- and blue-glass French chandelier is Art Déco. Bergamo drapery fabric.

You would not, after all, expect John Kluge to live in just any Fifth Avenue apartment.



REFLECTIONS ON DESIGN





John Loring recalls, "I was working in Venice in the late 1960s with the house of Yves Saint Laurent when I became interested in Italian and French textile design and bought a few pattern samples. Twenty years later, at Tiffany & Co., my love of textiles resurfaced when I was in Lake Como developing a collection and hunted through document patterns for inspiration. Slowly I added to my small collection. Now grouped at the end of the living room, these visual pieces amplify and animate the space with quiet panache."



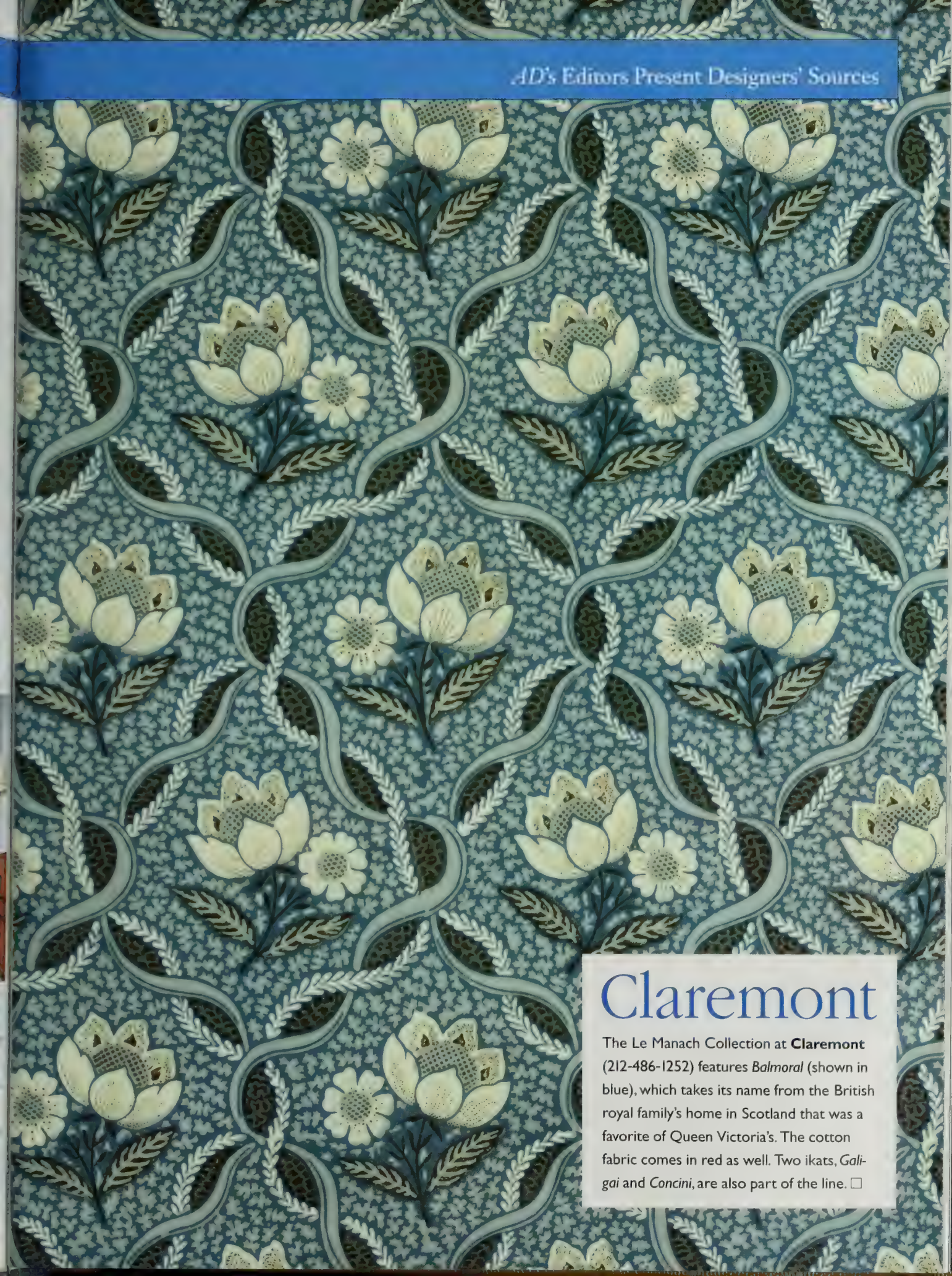
A circa 1955 painted-parchment-and-rosewood credenza, by Aldo Tura in collaboration with artists Gio Ponti and D. Ortiz



A Connoisseur's Selection

Guy Regal Ltd. is a leading source for antique furniture, decorative accessories and fine art and a destination for designers such as **Geoffrey Bradfield**. In the elegant three-story brownstone that houses Regal's carefully vetted offerings, two circa 1800 Directoire red chinoiserie credenzas (above) stand out, as does a mid-19th-century Russian Rococo-style armchair (left).

Guy Regal Ltd., 223 E. 60th St., New York, NY 10022
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Claremont

The Le Manach Collection at **Claremont** (212-486-1252) features *Balmoral* (shown in blue), which takes its name from the British royal family's home in Scotland that was a favorite of Queen Victoria's. The cotton fabric comes in red as well. Two ikats, *Galigai* and *Concini*, are also part of the line. □

HOTELS

Boca Raton Resort & Club

REFURBISHING ADDISON MIZNER'S GOLD COAST GEM





Founded by architect Addison Mizner in 1926 as part of a larger development, the 1,041-room Boca Raton Resort & Club in Florida has been renovated. THESE PAGES: Palm trees flank the entrance to the Cloister, the resort's original, Mizner-designed main building.

Interior Design by Ahearn/Schopfer and Associates and Wilson & Associates
Text by Penelope Rowlands
Photography by Dan Forer

BELOW: For the Cloister's lobby, architect and designer Kevin Schopfer, of Ahearn/Schopfer and Associates, was guided by a sense of history and place. Clarence House fabric on sofas. Kravet fabric on Lillian August club chairs. Maitland-Smith lamps, in foreground. Couristan carpet.

BOTTOM: The lobby's grand stair. OPPOSITE: Guests can enjoy breakfast in the Cathedral. The Gothic Revival space retains its original architectural details, including the frescoed ceiling. Clarence House fabric on chairbacks; Kravet fabric on chair seats. Couristan carpet.



When Addison Mizner's exotic-looking Cloister Inn opened in Boca Raton in 1926, dignitaries, socialites and all manner of hangers-on came down from nearby Palm Beach and beyond to celebrate. "Addison Mizner is the Michelangelo of America," a former ambassador to Spain declared; the widow of one of this country's preeminent architects compared Mizner's work with that of her husband: "Since Stanford White there has been no one with such exquisite sense of artistry," Bessie White said. "The building is superb."

It's lucky it was, since everything around it—the nascent community of Boca Raton itself—was in chaos. The inn was to have been the first of many buildings to make up Boca Raton, which Mizner conceived "to give Florida and the nation a resort city as perfect as study and ideals can make it." But his Mizner Development Corporation went broke, colossally, in 1926. Then nature weighed in. That fall a devastating hurricane hit, and, as Caroline Seebohm has written in *Boca Rococo*, her biography of the architect, "the







dream city was returned to what it had always been; a sandy desert, laid about with a few sticks of wood and wind-blasted palmettos."

Boca Raton eventually did rise up, of course, if not exactly in the form that Mizner envisioned. As for the Cloister Inn, with its melding of Spanish, Moorish and Mediterranean architectural styles, it went through countless twists and turns on its way to becoming the Boca Raton Resort & Club. Now, after a just-completed, long-term renovation, it's evolved into a multifacete thoroughly modern—yet sti somehow, Miznerian—pla to stay.

The first thing a visitor n tices, sighting the 1,041-roor 356-acre complex from a di tance, is its hue. All its build ings are painted a vibran Technicolor pink, a shade Miz ner favored. Approached pa a fountain, the façade of th main resort building revea its Moorish, hence Islamic roots in the form of double arched windows and rooflin crenellations. To the right,



27-story tower, built in 1969, sits, breathtakingly audacious, inescapably pink.

Entering the massive lobby of the original building, now known as the Cloister, brings you deep into Mizner territory. With its stone pillars and numerous interior arches, this space is richly delineated. But by the time Kevin Schopfer and Nancy Ahearn, of Ahearn/Schopfer and Associates, set to work on its décor four years ago, they found that much of its original detailing had been obscured. The barrel-vaulted ceiling, for example, which the architect had conceived in a deep beige with highlights in bright, tropical colors, including a shimmering metallic blue, had long been painted over in white. They restored the lobby's initial colorations while refreshing its palette and furnishings. "We wanted to warm up the space and bring in more architectural detailing," says Ahearn, who now heads up her own firm.

At its eastern end, the lobby changes drastically, assuming stone walls and a second-story loggia—all part of Mizner's plan. The adjoining Grand Piazza, though, is actually new, having been converted from its previous use as a reception area. If this setting, with its hand-carved, Italian-inspired fountain at the center of the space, seems monastic, the contented chattering of passing guests as they go about making the day's tough choices—golf or spa? tennis or beach?—distinctly does not.

The piazza includes dining,

continued on page 147





OPPOSITE: Ahearn/Schopfer and Associates conceived the Yacht Club, which has rooms overlooking the marina, Lake Boca and the Atlantic. BELOW LEFT: The rooms and suites at the Boca Beach Club, created by Margaret McMahon, of Wilson & Associates, evoke seaside cottages.

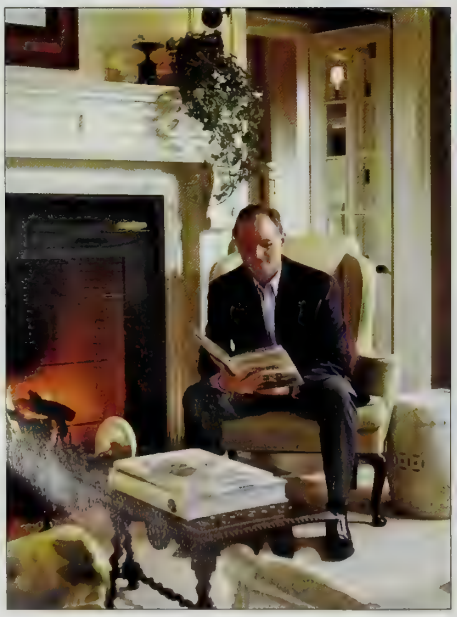
BELOW: Nichols Brosch Wurst Wolfe & Associates designed Spa Palazzo, a space inspired by Spain's Alhambra and Generalife palaces. The EDSA-landscaped grounds are reserved for spa guests. RTKL Associates chose the outdoor furnishings. Kreiss tables, chairs and chaises.

Architectural and Interior Design by Greg Jordan/Text by Steven M. L. Aronson/Photography by Durston Saylor



Abiding Tradition

A SOUTHAMPTON HOUSE BALANCES FORMALITY AND COMFORT



"It's a traditional cottage-style house, simple in details," Greg Jordan (left) says of a summer house in Southampton, New York, that he designed for a Florida-based family. ABOVE: The Shingle Style residence is set on three acres of land, just a short walk from the sea.

No sooner had a Miami-based real estate developer acquired a three-acre site in Southampton that virtually cost the earth than he commissioned designer Greg Jordan to first build and then decorate him a house that was worthy of it. "With Greg you get insurance—he makes sure you meet the expectations of the property," he declares. "I still pinch myself walking around the penthouse he designed for us in Key Biscayne" (see *Architectural Digest*, April 2003).

Whereas the couple live right on the ocean in Florida, they contrived to be merely near it on Long Island—"This needed to be a different version of us by the beach," the husband explains. What he was asking Jordan for was a handsome Shingle Style house "built to look old" (he would later discover that he preferred his shingles "not *too* old-looking," and he now periodically has them "power-washed"). He also had his heart set on a double-door entrance and a grand spiral staircase. "I had to remind him," Jordan says, "that this was supposed to be a real understated beach house. I said, 'You need only one front door, not two—it's not Beverly Hills.' And I told him that we were going to just have a simple flight of stairs." The designer then pro-



The entrance hall was inspired by a photograph of a McKim, Mead & White paneled stair hall, "whose woodwork reminded me of a woven basket," says Jordan. "It's a modernized classic geometry." The barley-twist lamps and brass lantern are from a Paris flea market.


Garden of Eichstätt

LEFT: The living room is "intimate in scale," remarks Jordan. "As the house is used only during the summer, most of the entertaining is done outside." The side tables, bergère and open-arm chairs are 19th-century French. Travers chintz. Old World Weavers wallcovering.

BELOW: "The dining room is a neutral backdrop—without being dull—so it can be transformed by flowers, food and people," says Jordan, who furnished it with a French table and English chairs. Scalamandré wallcovering and slipcover and drapery ticking. Patterson, Flynn & Martin rug.



ceeded to do his own, relaxed take on a classic McKim, Mead & White stained-wood staircase.

"My goal here," he says, "was to bring everything down. To *actually* bring it down, because in Florida they're floating, in their 12,000-square-foot palace in the sky—they're more spread out. Here I wanted them to feel closer as a family." The rooms Jordan created in Southampton are therefore smaller, more intimate. And the layout is more to the point—living room, dining room and library form an enfilade; kitchen, octagonal breakfast room and double-height family room open to one another and affably overlap.

The house was also designed with a decisive orientation to the outside—thus three covered porches downstairs and one above, plus two balconies, adding up to what the husband sees as "six ways to get out of the place and still be in it." On any given day from almost any window, "I have a great view of my kids playing," he says. "They have their bikes brought up from Florida, and their trampoline. But you know, Daddy's here for three months, and he wants his toys, too." (These, naturally, are cars, "shipped by specialized carrier" and numbering two Ferraris and a Mercedes-Benz SLR McLaren where he was custom-fitted for his seat—"They take a measurement of your tush, which is pretty cool.")

Meanwhile, though he was known to be leery of color of any kind in any interior, his wife and his designer had gone ahead and had the master bedroom washed in a soft blue. He deplored it as too cold, too frozen, but "now he thinks



A 19th-century gouache of a steamship hangs over the mantelpiece in the double-height family room, which opens onto a screen porch and the kitchen. Jordan found the games table, low table and gateleg table in Paris. Patterson, Flynn & Martin rug. Lee Jofa pillow linen.

of it as an expression of who he really is," according to Jordan. "I guess he must have found that little patch of blue inside himself. Of course, by the end we had watered it down to almost clear—to, basically, eggshell."

The color of the chintz chosen for the living room sofas and chairs had the potential to give him additional pause. "Greg found an apple green because he knows I love that," the wife reflects. "I think when he first met me I had that color on, and he always refers back to it." But by sagely offsetting the apple green with a dove-gray strié wallcovering and white draperies, Jordan managed to make it palette-able to the husband.

The designer and the wife decided that the furniture in Southampton should be different from what the couple had in Florida, which was "Regency, Biedermeier, English, Irish." So here it's more playful and lighthearted, and it's also

continued on page 146



ABOVE: "The husband fought against *any* use of color," says Jordan. "In the master bedroom, the wife won with the pale blue." Chelsea Editions fabric on Julia Gray four-poster. Side table and hall table from Niall Smith. Scalamandré drapery and sofa pillow fabrics. Stark carpet.

"You hear the ocean, you smell it; but we didn't want to be right on the sea because of the wear and tear," says the wife. LEFT: A screen porch off the dining room looks out to the swimming pool. "It's a favorite room of everybody's," she says. Greeff fern-print fabric; Holly Hunt stripe.

The house was designed with three covered porches downstairs and one above, plus two balconies, adding up to what the husband sees as "six ways to get out of the place and still be in it."





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Design in Motion

Volvo Shows Its Sporty Side, Bentley Sprouts Wings, and the Hubcap Is Lost for Good

By Martha Thomas, Phil Patton and Mark Ginsburg



The Volvo 3CC concept car—an example of shapelier models coming down the line

Volvo's Curve Appeal

They used to be big square boxes, safe and sober vehicles. But over the last few years Volvos have begun to have fun, with their designers looking to add the curves of Swedish modern furniture. Their bodies now have hips, running from headlight to taillight. The smallish S40 is buff but svelte, like a kayaker. And next year a new small Volvo arrives that, like the 3CC concept car, is downright sporty. With its aquiline face and crisply shaped body, it's the Volvo you drive because you want to, not just because you should.

"We want people to say, 'I want to be seen in this car,'" says Lars Erik Lundin, the head of Volvo's concept center in Southern California.



In the Driver's Seat

A friend of Emeco CEO Gregg Buchbinder's found a chair on eBay with the company name and "1951" stamped on the bottom. Nobody at the factory had ever seen this particular design. The Pennsylvania-based company, founded in 1944 to make aluminum chairs for the U.S. Navy, is known for hiring top-drawer designers—Philippe Starck, for one—to re-create its iconic designs. Buchbinder asked Adrian van Hooydonk, director of the BMW design studio in Munich, to update the chair. Van Hooydonk's version, called 1951, trades the drab vinyl and unnecessary hardware for sleek molded plastic and brushed aluminum.

BMW's souped-up version of a 1951 Emeco aluminum chair



Land Rover drivers can hone their off-road skills on the grounds of the Biltmore Estate.

Back to School with Land Rover

The automaker's newest driving school is at the Biltmore Estate in Asheville, North Carolina. The Land Rover Experience Driving School offers daily off-road lessons—they'll even provide the Rover (www.landroverusa.com).



On the Spur of the Moment

This is a four-door GT, not a limousine," says Dirk van Braeckel, who designed the Bentley Continental Flying Spur alongside the Continental GT to hurtle four passengers in peerless luxury (top speed: 195 mph). The silken appearance is partly due to the roofline—a single piece of steel from windshield to rear bumper, giving the body an unusually graceful posterior. The overall design statement is surprisingly conservative, and unpretentious.

Though the Spur is billed as the fastest four-door sedan in the world, its mix of Old World and New is so intoxicating that top speed seems irrelevant. For drivers, the gurgling 12-cylinder engine and sophisticated drivetrain offer ample entertainment at any velocity. Passengers, surrounded by walnut veneer and Bluetooth capability, will find it tough for any destination to match the comfort of their transport (five-star hotels, take note).

At around $165,000, the Flying Spur falls right between Bentley's Arnage on the high end and the Mercedes S-Class and Audi A8L on the lower.

The Alloy Way

It seems to have happened without our even noticing: The hubcap has just about disappeared. Alloy wheels, descended from racing technology, are now on nearly all car models, from low to high end. In 2002 Rolls-Royce, for example, offered optional alloy wheels, and by 2004 it had relinquished the hubcap. □



Alloy wheels, like those on the Jaguar X-Type, have replaced hubcaps.

100 Grand Car

Manheim held its first "One Hundred Grander" sale about a year ago, and its success—36 cars sold, for a total of $4.2 million—has inspired the auction company to make these sales a regular event. Cars on the block must be valued at $100,000 or more. Wholesale. Auctions are held at Manheim sites and simulcast internationally, but only registered dealers are allowed to bid.

High-end autos are on the block at Manheim's "One Hundred Grander" dealer auctions.



Audi's Design Hub



"A car is the most complicated thing in the world to design," says Walter Maria de'Silva (above), head of design for the Audi brand group, which runs its Munich concept center out of a renovated garage (right).



The Audi A3 Sportback (opposite above) was conceived under de'Silva's tutelage at the center. OPPOSITE: The structure's clean lines pervade even the kitchen and serve as inspiration for the designers.

Physically unimposing yet imaginatively renovated, a 1940s auto repair shop tucked away in Munich exerts an outsize influence on the direction of automotive design. Located in the hip, exclusive Schwabing neighborhood, Audi's Concept Design Munich is a nerve center for a German brand finally able to challenge its much larger, more storied rivals, Mercedes-Benz and BMW, on home turf. Audi's ascendance has been high on technical and design excellence but low on heritage—so senior management summoned Walter Maria de'Silva, and revamped the Munich studio, to supply it.

"Mercedes-Benz began a century ago producing exclusive cars, and BMW started 60 years ago with sportive luxury; Audi only started 20 years ago in that direction, and we've changed completely into a premium brand to compete with them," notes de'Silva, the Italian-born head of design for the Audi brand group (Audi, Lamborghini and SEAT, of Spain). Once a designer of some of the most sensuous Alfa Romeos for the Fiat Group,

The Wheels of Invention Turn at the Automaker's Munich Concept Center

Text by Mark Ginsburg/Photography by Theo Westenberger



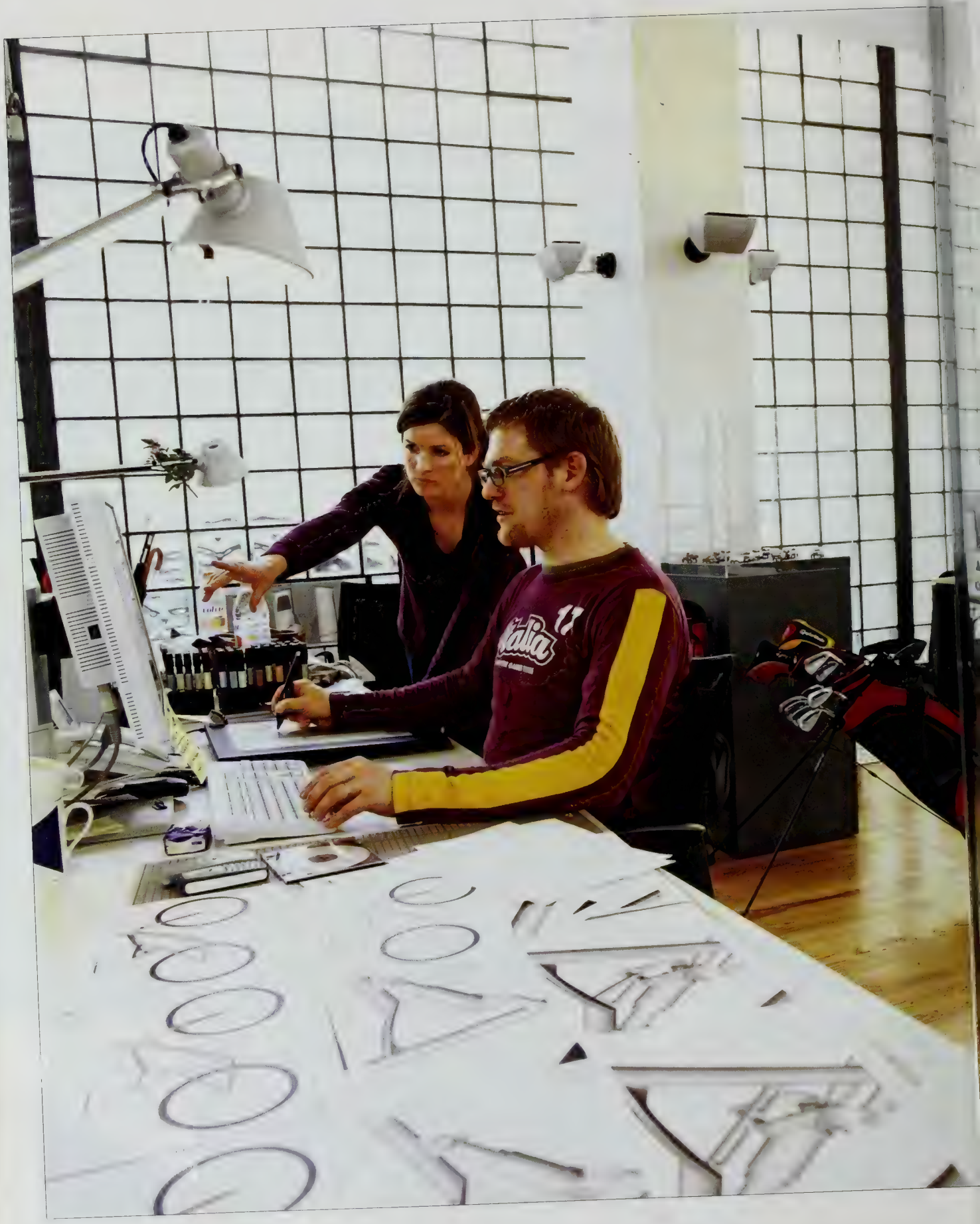




he began his reign as Audi's design seer and supervisor in 2002.

Concept Design Munich's task is as much about differentiation as design. Day to day, it functions like a salon where students, trend experts and artists from varying disciplines meet, albeit under very tight security, to assess the future of design. A full-scale modeling workshop allows them to touch and feel their ideas, not just view them on a screen. Here they have freedom to experiment not only with car design but with objects such as bicycles, luggage and watches. The larger objective is to determine a DNA for Audi to ensure its products remain distinct.

"When I arrived, Audi was at a high level of design, but it was difficult for me to understand the brand," recalls de'Silva. "Maintaining the typical heart of Audi, the clean surface, was important to me, yet at the same time I changed everything." The serious, rather banal Audi grille has now been enlarged and reformed, giving the cars a major presence in rearview mirrors. "The dynamic happens in movement, not when parked," he





In the studio (left), designers collaborate on concepts for the Cross Pro RS mountain bike as well as The Audi Collection, which consists of accessories ranging from golf bags and scale models to clothing and luggage.

The center functions like a salon where students, trend experts and artists meet to assess the future of design.

asserts. "The life of a car is in the wind, and on the road."

The emergence of China, and major cultural shifts in Europe (including Russia), have altered design requirements radically and given European stylists more impetus to make a statement. "Between the wars and after the Second World War, the influence of styling, especially from the United States, was to show not only the power of money but of status—and there were some super examples," de'Silva explains. "This influence has now arrived in Europe, which had previously been about industrial design. For me, it's absolutely positive." De'Silva feels the best car design at present is European, and he singles out not only German brands but the French Renault, Peugeot and Citroën. He allows that Nissan and Toyota finally have enough heritage to introduce recognizable design elements.

"In all the companies the design process is very democratic: Marketing, technical and styling people are involved, and you start from a white sheet of paper. But it's important that the design decisions not be democratic—a democratic design decision is a disaster," de'Silva continues, suggesting that top board managers should trust the design head to make the final step. "If I don't feel a car, I stop the model and restart. I'm human, not a robot. For me, the decision should be in a small,





The curves of Audi concept cars, including the Nuvolari (above) and the Le Mans Quattro (left)—a sporty model moving toward production—have their beginnings in clay.

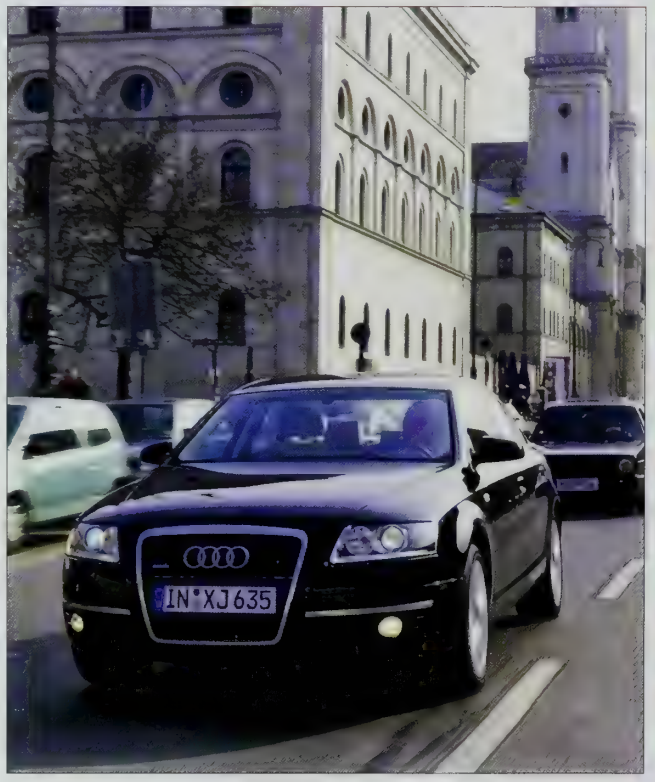


A leather bag from the 2005 Audi Collection (left) was fashioned to conform to the interior of the Le Mans. "Clean design definition is in the culture of our company," says de'Silva.



"The dynamic happens in movement, not when parked," asserts Walter de'Silva. "The life of a car is in the wind, and on the road."

Adorning one wall is a nose cone from a 1930s Auto Union Grand Prix Type C race car (above). The vintage Continental Rapidus typewriter was made by Wanderer, one of the companies that later formed Audi.



"Its surface plays with light and shadow," de'Silva says of the new A6 (right, on a Munich street). Audi's signature metal, aluminum, was employed for the Cross Pro RS (far right, at a café on Maximillian Strasse).



small group from within the designers; otherwise the risk is very, very high.

"I dislike overdesign," he adds. "With the line of one car you can design three cars." He feels that automotive interiors, too, need to go in a different direction, with components kept simple, minimal: "In an age when people are in crisis, we need basic things. We don't need 200 buttons." He advocates interiors that are far more tailored to the owner's lifestyle and suggests it's no longer important to maintain a strict relationship between a car's interior and exterior design, unless designing an icon like a Ferrari or a Lamborghini.

"When I decide to buy a car, why shouldn't I have the choice between a functional environment, a luxury one or a business one, just as I choose a hotel?" de'Silva exclaims, adding, "It's the direction of the future, and we have to have this opportunity." The Munich studio, no doubt, is already well under way in this exploration. But one wonders whether, at future auto shows, Audi might have to show three versions of the same concept car to get the point across. □





THE COLOR FIELD

For several years now Audi has been *the* benchmark for automotive color and trim, across its entire range, which now includes the A3 Sportback, the first of an array of European luxury hatchbacks bound for the United States. Helyn Latham, color and trim specialist, arrived from England to work on the Allroad Quattro, which featured a cutting-edge combination of colored leathers imparting a toned-down urban safari look—it was a sensation. Audi's aluminum treatment for the TT interior is still being imitated several years on.

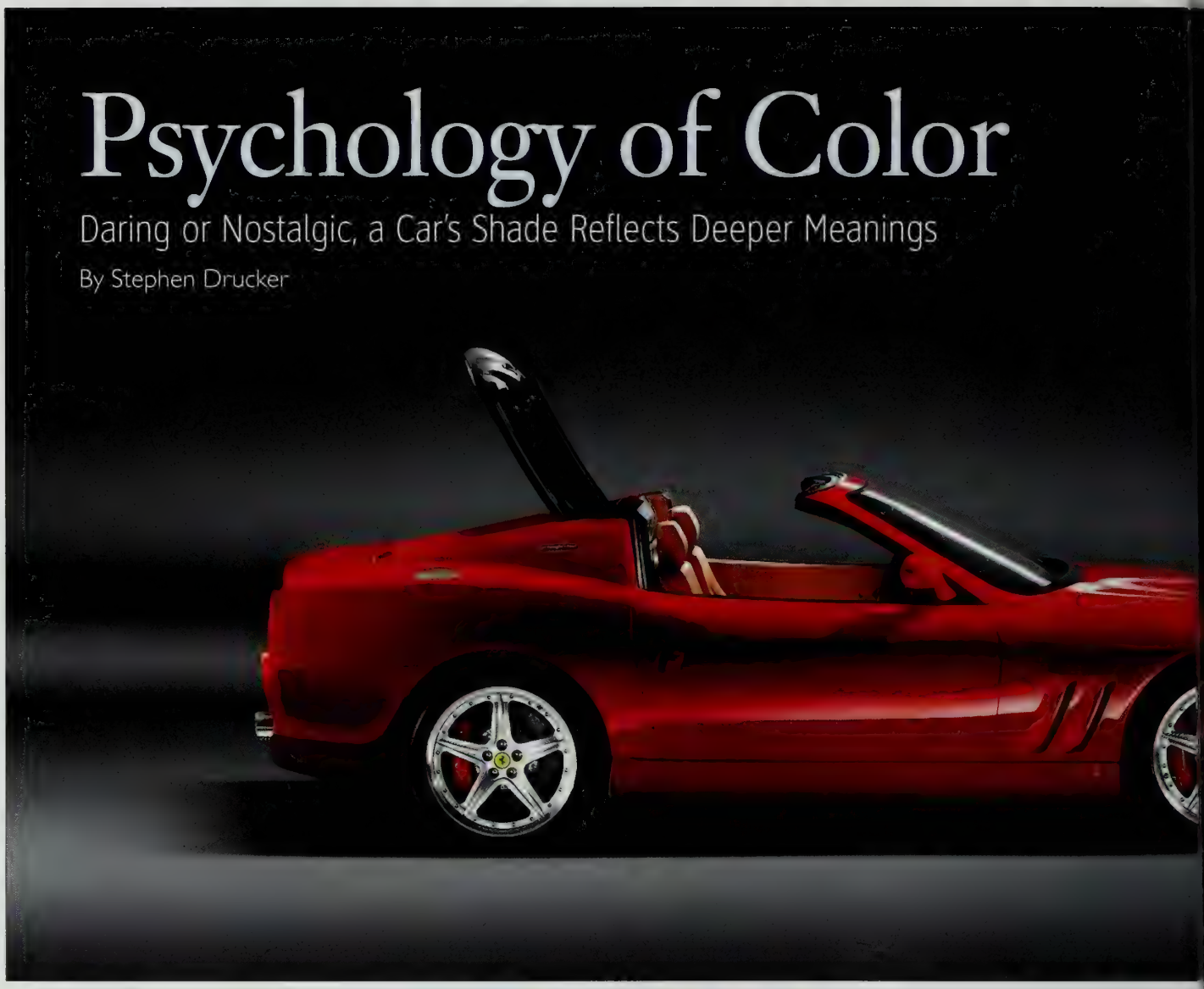
She circumvents the monotony of the huge demand for black and silver cars by adding colored pigments that help "read the shape and form" better. White is really the exterior color to look out for, Latham claims, "gray-based, with pigment added, using a four-coat system." For the new Allroad show car interior, Audi developed a fleece material. Aluminum with a semi-transparent copper sheen was applied to the cabin's surrounding surfaces. "A show car is made regardless of cost," she notes.

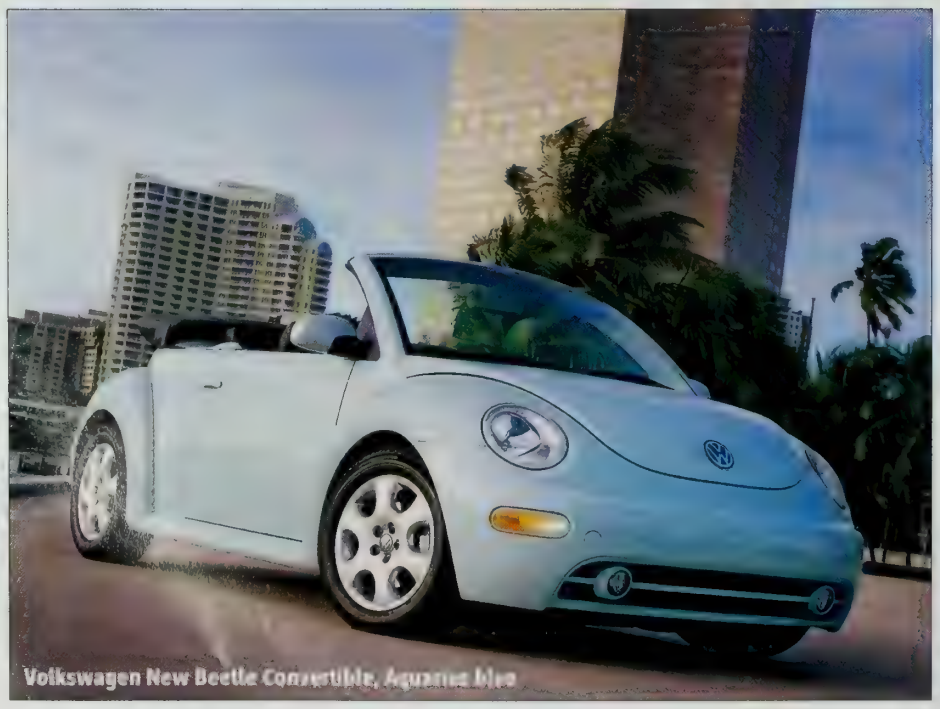


Psychology of Color

Daring or Nostalgic, a Car's Shade Reflects Deeper Meanings

By Stephen Drucker



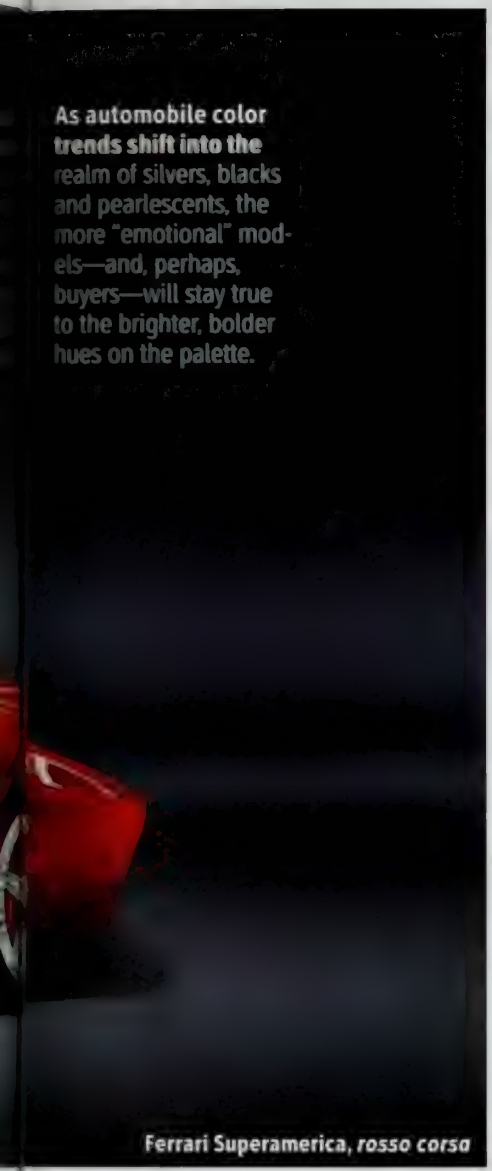


Volkswagen New Beetle Convertible, Aquarius blue

At one time it seemed funny that Henry Ford offered his Model T "in any color, as long as it's black." It doesn't seem funny now. If you are currently considering a Mercedes-Benz S-Class, you have five blacks to choose from. If the Bentley Arnage is your preference, you have six. The Hummer H1 comes in nine ferocious colors, three of them black.

Car designers are constantly rearranging the rainbow, knowing color can help a car be more of what it means to be. "It's not all about driving," says Verena Kloos, president of the BMW Group's Designworks USA. "You leave your house. You see your car. You have . . . expectations." Fashion wields little influence in this world. Car colors follow longer, more mysterious cycles, with rules of their own. A good one to know is, The more "emotional" the car, the more color it can handle.

As automobile color trends shift into the realm of silvers, blacks and pearlescents, the more "emotional" models—and, perhaps, buyers—will stay true to the brighter, bolder hues on the palette.



Ferrari Superamerica, *rosso corsa*

There isn't much color on the road right now. Silver, black, white and beige account for more than half the new cars in this country. Silver outsells everything. Last year nearly 24 percent of new cars were silver, according to the Power Information Network. It suits our technology-obsessed time: Like a stainless-steel stove, a silver car suggests a serious machine. If our era hasn't produced many brown cars, it's because brown doesn't send the message "high performance."

Almost 17 percent of new cars are black. The color of the minister's sedan turned sexy quite suddenly in the 1980s, when the matte-black Sony Trinitron and Braun appliance ascended. "It's the car enthusiast's color," says Christopher Webb, creative designer, color and trim, at General Motors. Mercedes-Benz, which sells 30 percent of some models in it, has developed a spectrum of blacks with undertones of color. "Customers want to express their *choice* of black," says Patrik Borenius, department manager, advanced product planning, at Mercedes.

Europeans shun white, but Americans, especially in the Sunbelt, like it. The Japanese associate white with luxury, so when Lexus was launched in the United States in 1989, it also launched pearl white, in a calculated message to buyers. Nearly 30 percent of them ordered it. Today Lexus has a rainbow of pearl whites.

These new blacks and whites and in-betweens have been made possible by new paint finishes, which aim less for one solid color and more for layered effects. By varying the reflective flakes in metallic and pearl finishes, designers can make cars more sparkly, velvety, sculptural, ma-

Car designers are constantly rearranging the rainbow.

chinelike, luxurious or aggressive. The future of color is effects. "Tinted silvers" —not quite silver but less insistent than color—are already proliferating. In Europe, Mercedes is building 100 matte-metallic Giorgio Armani editions of its CLK Cabriolet and will soon offer a high-gloss metallic skin in steel and sterling shades. Until recently the most ambitious finish in production had three coats; Lexus now offers a prismatic four-coat finish in chardonnay pearl or mercury metallic.

Pure color won't be going away, however. Its historic purpose was distinguishing the nationalities of race cars: Italian cars were red; French cars were blue; English cars were green; and Germany adopted silver, the story goes, because removing the paint produced a faster car. This racing tradition is still in car DNA. Those who dream of Ferraris tend to dream in red. Mercedes offers its SLR McLaren roadster only in silver or black. Mini Cooper cultivated a storm-the-Corniches rally image by including all the racing colors in its palette. And at a time when most nameplates offer one green, if any, Jaguar offers two British racing greens. "There's a curious reverse psychology, though," says David Goggins, director of marketing and communications at Bentley Motors, Inc. "It's often

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Lexus RX 400h Hybrid, bamboo pearl



Mercedes-Benz SLR McLaren, crystal graphite black



Hummer H2, yellow



Toyota Scion xB, thunder cloud metallic



A mural of a 1937 Silver Arrow race

Scenic Route

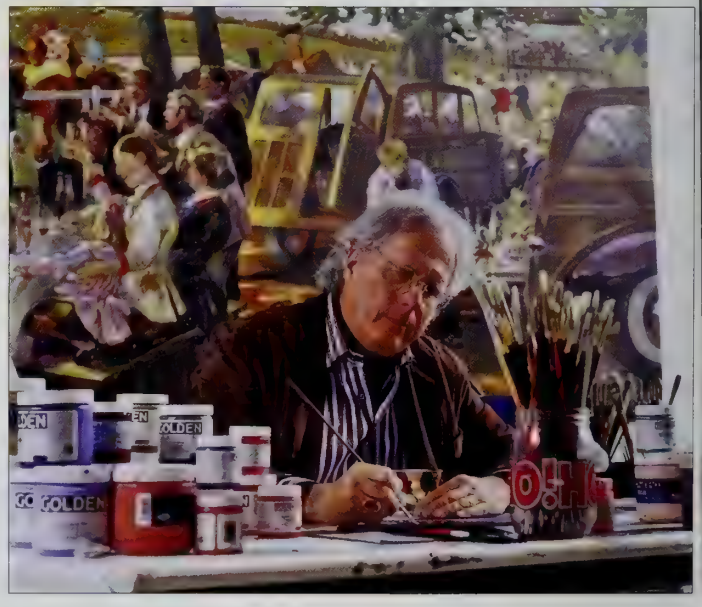
Former Car Designer John Gable Paints Objects of Desire

By Martha Thomas

John Gable had to laugh when a Washington, D.C., architect called to ask if he would be interested in painting a mural depicting classic automobiles for Clyde's restaurant in Chevy Chase, Maryland. Little did he know that Gable, whose oils and watercolors have garnered top awards from the National Academy and the American Watercolor Society, started his career as an automotive designer.

He graduated from Art Center College of Design in Pasadena, California, and put in 12 years at GM in Warren, Michigan, working under John De Lorean, among others. Gable had an itch to be a fine artist and quit his position as assistant chief designer for Pontiac in the late 1970s to pursue a career inspired by such legendary artists as Andrew Wyeth, Neil Welliver and Edward Hopper. He was living contentedly in Kennebunkport, Maine, showing his work at prestigious galleries and selling to serious collectors when he was drawn back into the world of cars.

That commission—for a 120-foot mural of Bugattis, Lagondas and Mercedes, along with appropriately dressed onlookers from the Art Déco era—established Gable's reputation. He has since captured in watercolor the 1994 Indy 500 winner for the Philip Morris collection, created a 12-by-65-foot mural on the history of the automobile for the Automotive Hall of Fame in Dearborn, Michigan, and imagined a Concours d'Elegance on the green in Camden, Maine. Gable's favorite car commission was for Audi. The German company wanted a series of murals that showed Auto Union's Silver Arrows, the preeminent racing machines of the 1930s.



Historical scenes of the automobile in action, as well as modern-day individuals and their cars, are painted by artist John Gable (above, in his studio in Maine).

"My paintings are about America's love affair with automobiles," he says. He likens his work to that of artist Maurice Prendergast, who painted people in their carriages at the turn of the last century. "I hope people buy my work as art, not just pictures of their cars." □


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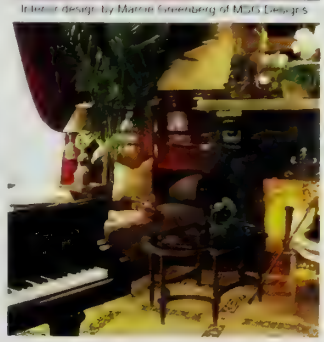
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SENATOR JOHN McCAIN

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Vietnam, then to Bangkok, and took the train from there to Singapore. We had four of the seven children."

Because of his prison injuries, the senator is not a golfer ("And I agree with Mark Twain that golf is a good walk wasted"). The McCains value their family time, realizing that children eventually have their own lives and travels.

The house is also a showcase of the senator's enthusiasm for buying exotic carpets. "I'm a terrible shopper, but I buy these rugs when I travel. I was recently in Afghanistan and bought this," he says, pointing out a large, finely made carpet in russet and brown. There are others from Turkey and Georgia, as well as the Native American carpets from his wife's family.

> "This was Cindy's childhood home—that makes it special."

Cindy McCain is also responsible for much of the memorabilia on view. "Cindy has a picture fetish," the senator says, gesturing to a bank of framed photographs—family pictures, photos of pets, of landscapes, of the senator himself on the day of his release from his Hanoi prison, of his father, of the late pope visiting Arizona, of a poignant gathering near Sedona, "the day I dropped out of the race."

Asked whether he will run for president again, the senator chooses his words carefully. "If I talk seriously about it, my activities in the Senate will be viewed through the prism of presidential candidate rather than a senator who's trying to do good work." After a judicious pause he adds, "And there's no need. We don't have to make a decision on that for a few more years."

"My best friends are those I was in the Navy with and especially those I was in prison with," the senator says. Describing one of them, he says, "He is one of those people for whom everything is either black or white. It's wonderful to go through life like that. I wish I could." Reminded of his independent and subtler views, he remarks, "That's one of the reasons [my candidacy] is so attractive," and with his signature deadpan, "and one of the reasons it's so difficult." □

THE GHOST HOUSE

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and out to the bay. "The passage up had to be a pleasure to use, offering different views as you rise; also, it reveals the overall layout of the house," he says.

The architect-client admiration goes both ways: "Jim really listens to get a sense of who you are and how you want to live. He's very straightforward, there are no surprises, and we're still friends," says the auction-house-appraisals coordinator. "I told him I loved the clarity and simplicity of the Shaker aesthetic, and he gave us this marvelous Shaker/Victorian. It was actually a blessing that the cottage was in such bad shape—it left us free to create the house we wanted." He used plain trim and natural wood—mostly eastern white pine—throughout the interior, providing a warm, neutral setting for the owners' furniture and Americana collections, and he simplified the house's exterior detailing. He also came up with the "brilliant" idea of installing a dumbwaiter on the first floor, continues this client, "so you walk in the back door with groceries, set them in the dumbwaiter, haul it up and find them waiting by the pantry on the third floor."

Everyone uses the back door. The lot fronts on two streets, and Estes built a garage at the rear, away from the water, with an elevated boardwalk that skirts the north side of the property and defines space for a south-facing garden. Along the north side of the boardwalk, he and landscape architect Martha S. Moore planted arborvitae—called builder trees, because after a year or two they block neighboring properties out. Although the two women use the house year-round, they go up every weekend during the summer, and one of them is an avid gardener: The enclosed, south-facing garden could be one of Henry James's "delicate secret places." □

> "I'd known the Ghost House all my life," says the client. "I called the broker, who said it would only be on the market for one day."

NEW ORLEANS MODERN

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"Georgian as a style can blend excellently with modern architecture," says Barron. "I went for a similarity of proportion, a restraint and spareness in the new parts that speak to those qualities in the old."

For Marjorie Shushan, the biggest challenge was helping to integrate these two related if nonetheless ultimately disparate architectural sensibilities. Barron had begun his transition from old to new by leaving traditional double-hung wood-frame windows in the front of the house while changing them to steel in the back. Shushan took the impulse a step further and introduced the contemporary even earlier on. She replaced the ornate turned-wood balustrade in the entrance hall with one of sleek wrought iron. She discarded the traditional mantel for a plainer, more modern surround. She darkened wood floors, neutralized walls and moldings with a soft creamy palette and set down rafts of sisal in place of those happily discarded Oriental rugs.

> In the case of this young and adventuresome couple, daring was key.

Then she set to work fitting out the rooms with a combination of millwork and furniture that could hold their own against the robust architecture, whether old or new. Fortunately, the clients came to the project with a lively collection of contemporary paintings and sculpture, much of it by southern artists, and some handsome muscular pieces of Biedermeier and Directoire furniture. Shushan amplified with additional strong wood-frame pieces and upholstered furniture that is at once comfortable and pared down in its lines.

"It's best when you can treat furniture almost as sculpture," says Shushan. "You do this by setting a clear, straightforward palette and mixing periods with confidence. This is the opposite of the traditional New Orleans look, which tends toward the frilled and the tattered. These clients—and, just as important, this house—wanted something clearer and more no-nonsense."

"The main thing we learned," sums up the husband, "is to appreciate the past without being afraid to alter it." □

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"a St. Petersburg palace on a miniature scale," Mackay explains. Kluge's favorite color—green—is in perfect keeping with his wife's jewel box theme. Green, in one shade or another, is the presiding color in the entrance hall and most of the rooms.

Henry Moore—or, to be more precise, a Henry Moore batik—determined the hues and shades in the living room, however. Stark and startling, the piece looks down on another Moore creation, a bronze sculpture of a reclining woman that sits on a low table in front of the sofa. Completing that remarkable display of art are two more women, Roman portraits from the first century; a Chinese horse from the Tang Dynasty; and an 18th-century rug from the czar's own factory—"the rarest Russian rug I've ever been able to get my hands on," says Mackay. Despite the presence of so many exalted objects, the room is curiously homey. "Mrs. K," as Mackay calls Tussi Kluge, "is incredibly easygoing. She likes to kick her shoes off and sink into a sofa, and we made the sofas deep and comfortable, just for her."

The living room and the master bedroom look onto Central Park, but the dining room sees nothing but another building, just a few feet away. The solution was found in Kluge's wide-ranging art collection: a bronze garland by the late Giacomo Manzù. Kluge had asked him to make a door for another residence. "No, I've done that," the sculptor had said. "But I'll make you a garland." Manzù's garland now circles an alabaster medallion and covers the dining room window. When lit from behind, it casts a beneficent glow on the Kluges' dinner parties. "It's pure theater," says Mackay.

Tussi Kluge's personality is felt most strongly in what Mackay dubbed the Mughal Room. This is the room in which she exercises, meditates and, in his words, "just hangs out." She has studied what is known as mindfulness meditation under Dr. Jon Kabat-Zinn, the founder and former director of the Stress Reduction Clinic at the University of Massachusetts, and she has traveled extensively in the East. The skills she has learned, the basic precepts of Buddhism, have equipped her to teach mindfulness-based stress-reduction classes in juvenile detention facilities in Richmond, Virginia. "I try to live my own life in the moment," she says. In that spirit Mackay, who was an artist before he became a designer, painted murals of Indian scenes—elephants, mahouts and turbaned archers. Though there are the inevitable patches of green, the room is otherwise a riot of the bright colors she loves: reds, golds, oranges, violets and purples. "'I've got this rather weird and wonderful window,' Mrs. K told me. 'Can we put it in the Mughal Room?'" They could and they did, and the Mughal Room is probably the only room in New York, perhaps in the entire United States, with a harem window above a fireplace.

Few apartments so small are such a study in contrasts. If the Mughal Room recalls old Delhi, the library evokes old Blighty. Seventeenth-century wood paneling covers the ceiling, as well as the walls, and the shelves hold leather-bound volumes that once occupied places of honor in the Kluges' library in Scotland. Nor are the Regency card tables there for show. John Kluge loves cards and backgammon, and that dignified room witnesses fierce battles between husband and wife. "We never have marriage crises," says Tussi Kluge. "We yell and we shout and we let out all our rage in the game. But John's such a good guy that it hurts to lose and it hurts to win."

> Taking his cue, the designer conjured up images of gem-encrusted Fabergé eggs and the exuberant palaces of the Romanovs.

Neither one really loses in this jewel box guarded by three tall women. When they bought the apartment, Mackay and her husband wanted to make a statement, Tussi Kluge points out, whereas all she wanted was something "cozy and comfortable." In the end all three got what they wanted—an apartment in which you can feast your eyes even as you take off your shoes and, with a sigh of contentment, disappear into a sofa. □

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"from all over the place": 19th-century French, a smattering of 18th- and 19th-century English, some Italian antiques, a few modern pieces, some "ethnic finds" and "some things we bought that he was probably going to kill us over."

On first beholding the daybed in the living room, the husband did indeed wonder (aloud) what it was doing there. The designer explained how it was "a bit edgier" to embellish the room with something other than yet another sofa. But by this point the husband had also taken in the walnut tea table in front of the daybed, and "he really did his little freak-out," the wife recounts, because it struck him as alienatingly tall. "I didn't want a low table to be high," he reasons. "I told them they'd better have a spare waiting in the basement." ("Greg actually did have another table down there," the wife adds with a laugh. "Just in case.")

> The husband was leery of color of any kind in any interior.

Next his eye wandered to the pair of painted armchairs, which were, it goes without saying, perfectly proportionate to the small-scale living room the designer had conceived. "He said, 'How am I going to sit in these little chairs?'" Jordan recalls. "I said, 'You're not—every chair can't be a man chair.' And I had to take him and show him his power seat, which is a 19th-century English wing chair. The tiny garden seat right beside it is where *I* sit when I'm there." The wife insists, "It's amazing how Greg gets into your head, how he figures out who you are."

It must be said that the husband didn't so much give in as grow into everything. "He started to see that, the way it all came together, it was about lifestyle and not only stuff to look at," Jordan maintains, "because there's not one corner of this place that's *just* for show." In fact, the husband now pays unvarnished homage to the pair. "Between Greg and my wife," he enthuses, "they knew how to bring me up to the next plateau without making me feel too far over the edge, in my own house." □

BOCA RATON RESORT & CLUB

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shopping and entertainment facilities and is one of two contiguous structures that have been added to the original inn; the Yacht Club, with its 112 guest rooms, is the other. Other additions include a spa, golf clubhouse and restaurant, one of six on-site. Of these, none can compete with the massive, recently restored, light-dappled Cathedral dining room. Sunlight floods through its 20-foot-tall, double-arched windows, illuminating the room's copper-painted columns and freshened palette of beige, brown and purple. Even so, the new Lucca restaurant in the same building, designed by David Rockwell, makes its own bold statement, a decidedly contemporary one.

As so often in the tropics, the line between indoor and outdoor spaces is pleasantly blurred; one is forever moving from inside to outside and back again. Guests fan out, heading to the day's diversions, through covered walkways, awnings of white-trimmed Mizner pink or wrought iron gates, past such arborescent wonders as kapok and banyan trees and a veritable encyclopedia of palms.

Here, as in Islamic architecture, private, even secret, spaces abound, such as the cloistered garden adjacent to the main building, inspired by the ones in Spain's Alhambra and Generalife palaces. If the top-heavy columns in its breezeway seem topsy-turvy, that's because they are: Long-ago workers accidentally installed them upside down, with their capitals at the base. When the maverick architect discovered what had been done, "Addison insisted he liked them that way," Seebohm writes. And so they remained. Like the garden, a new addition, the resort's Spa Palazzo, where guests partake of restorative ritual baths, among other sumptuous treatments, takes an Orientalist approach: With its tile work and intricately carved arches, it, too, is Alhambra-inspired.

Almost all the resort's guest rooms, if not altogether new, have been refurbished. "We approached each building very, very differently," reports Margaret McMahon, of the New York office of Wilson & Associates, who spearheaded the interior design. "We did a gradual stepping up as you got closer to the water. The palette became more saturated; the references changed." Rooms in the Cloister, the building farthest from the water, employ an "antiqued color palette," including such shades as sagey green and peach, while those in the Yacht Club and the Tower, both of which overlook Lake Boca, tend to be brighter; in the latter structure, these tend toward ocean blues and coral pinks.

The Tower itself, erected by a previous owner, is "an anomaly," Wilson adds. (The resort is now owned by The Blackstone Group.) "It's such a crazy building. You're not quite sure what that building is and how the heck it got there." If looking at it isn't a pleasure, looking out from it certainly is: Its high-up guest rooms afford an astonishing tripartite water view, incorporating not just the ocean and lake but the Intracoastal Waterway beyond.

Here, private, even secret, spaces abound, such as the cloistered garden adjacent to the main building.

As for the Boca Beach Club, located on the Atlantic, just across Lake Boca from the main complex, it's a parallel universe. Guests shuttle to and from it on a replica of an antique yacht or in vans of telltale pink. Once there, they live "in flip-flops and shorts," the designer says. "It's breezy and beachy." Here, in the searing waterside light, McMahon adopted more somber colors, favoring sisal carpeting, cabana-type fabrics and dark, mahogany furniture.

Mizner conceived the original inn as a small city, a characterization that still applies. With its multiple pools, golf courses and tennis courts, it's a machine for vacationing. One can only imagine that Mizner himself, were he to walk its grounds today, a monkey on his shoulder, would have taken it all in, rose-hued tower and all, with delight. □

Boca Raton Resort & Club
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PSYCHOLOGY OF COLOR

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the export market that favors the classic. In England a British racing green car with a tan leather interior would be considered a bit twee, a bit obvious."

Lately, blue is ticking upward, which always means green is losing steam, and red has its usual steady following. But, says Christine Dickey, color and trim manager, Toyota Motor Sales, USA, "if a car is all excitement, it can exhaust a person." Yellow has been the great experiment of late. Mercedes tried it on the sporty SLK, but "the psyche of the brand did not lend itself to yellow," says Bernhard Glaser, general manager, product management, passenger cars. Yet Hummer found a soulmate in the color. "Yellow is really in your face," says Jay Ostahowski, Hummer brand character manager. "It sells only in the single digits, but it's the color most associated with Hummer."

The most daring colors appear on new models, where, Dickey says, "there are no preexisting notions of what color the car ought to be." The Nissan Murano, Infiniti FX, Honda Element and Dodge Magnum were all received warmly in some highly improbable copper-orange reds. Volkswagen enhanced the aura of its New Beetle Convertible with a nostalgic flower-power palette. Aquarius blue, a psychological match of color to car worthy of Jung, is the best seller for the model in the United States. Color also helped shape the identity of the Scion xB, Toyota's haunting Box That Fell to Earth.

Car colors follow long, mysterious cycles, with rules of their own.

Cars for the young usually come in high-spirited colors, but, Dickey explains, "youth and bright is a stereotype." The xB comes mostly in dark pearl finishes with the appropriate snarl.

Now imagine you can have any color. Aston Martin offers 20 in its stock palette. Or you can request any color ever available on any production car. Or, for a surcharge, the company will formulate a paint to match any sample you provide. Anything is possible.

Last year the most popular Aston Martin color was silver. □

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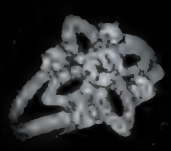
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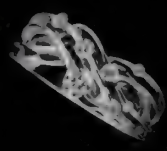
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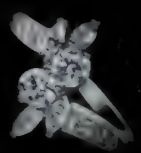
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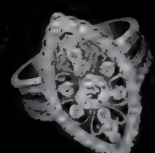




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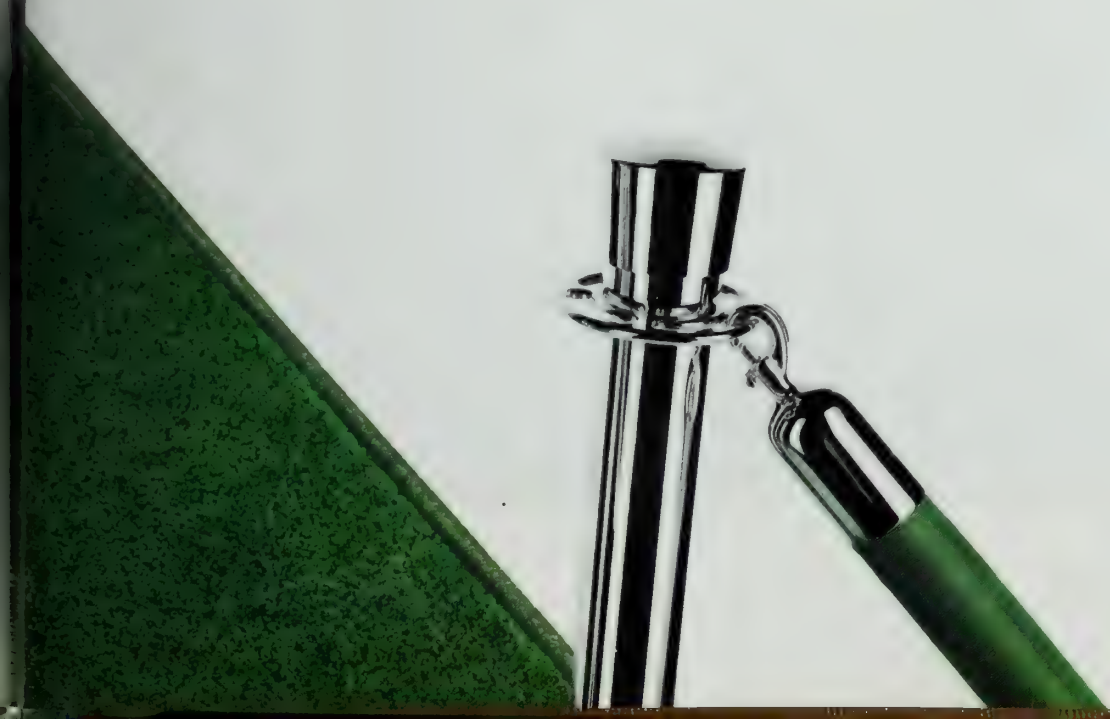
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COVER: An infinity-edge pool appears to merge seamlessly into the surf at a Dominican Republic beach house. Photography by Gordon Beall. See page 166. ABOVE RIGHT: The living room of writer and producer Steven Bochco's Hawaiian retreat. See page 90.

Private Homes in Faraway Places

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Living History at Stellenberg, One of Cape Town's Oldest Homesteads
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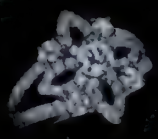
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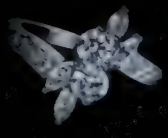
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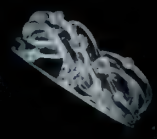
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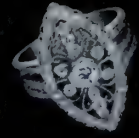






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A draped tower crowns the seating area of one of several entertaining pavilions on an Indonesian estate. More than 40 acres of grounds surround the living areas. See page 134.

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A Lush Oasis with Fanciful Pavilions and Secret Gardens
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Harnessing the Sea, Wind and Sky for a Family Retreat
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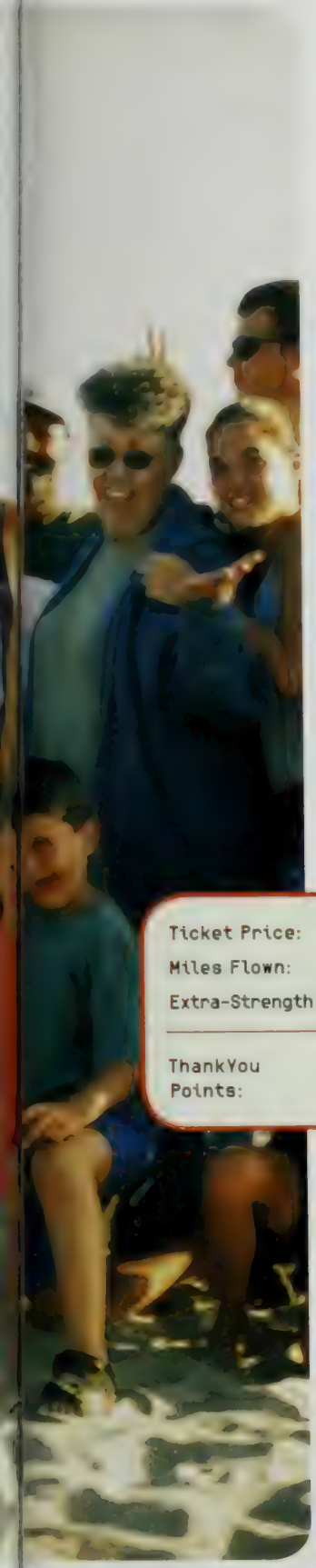
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Tammy (back row, fourth from left) earned 762 Thank Yous for voluntarily attending her boyfriend's family reunion.



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Designer Scott Snyder reveals sources in the Bahamas. See page 32.

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I wanted to write and thank you for the story on the renovation of the gorgeous old house at Fort Sheridan, Illinois, in the June 2005 issue ("At Ease in Fort Sheridan"). My family and I were stationed there in the early 1970s and lived in the General Sheridan house. The whole area was lovely, and we enjoyed being there very much. I'm so glad to see the wonderful post is being put to use.

—Evelyn Bein
Abilene, Texas

BY COMPARISON

Even though a variety of styles is always present in your magazine, the April 2005 issue had a tendency toward modern and contemporary design, starting with the beautiful hues and great art in the article "A Colorful Life," then the sleek and elegant Audrey Matlock design in the story "A Transparent Order," then the spectacular classical house in "The Art of Inspiration" and finally the skilled and creative Wallace E. Cunningham's work in "A World Apart near San Diego." But probably the most impressive thing is that the apparent simplicity is the result of a detailed and complicated process that brings these sophisticated, but easy to live in, spaces to reality. Thank you for such an assortment.

David Fernando Enciso
Miami, Florida

FRENCH CONNECTION

Memories of a bicycle tour our family took to the Loire Valley flooded back at the sight of the Château de la Borde in your April issue ("The Art of Inspiration"). We stayed at such a place, and it was the highlight of our trip.

Kris Poustie
Victoria, British Columbia, Canada

VIEW FROM THE TOP

While I was reading the April article "Design Notebook: Virtually Speaking," one image stood out: the beautiful ceiling above the Swedish gilt sofas. Ceilings are always neglected in decorating. Interior designer Juan Pablo Molyneux gave attention to every detail in his work. *Magnifique*!

Joyce Seibles
Brentwood, California

HOLLYWOOD STAR

"Ready for Its Close-Up" is the perfect title for your article about the Gary Cooper home (May 2005). In the early 1960s my family took a car trip from Ohio to California. We purchased a map of movie stars' homes in Los Angeles. I took dozens of slides on that trip, including one of the Cooper house's intriguing, beautifully landscaped entrance. I realize that there have been many changes to the house, but I still enjoyed every picture and word revealing the details of the home. It was almost like having my own personal tour after these 40 years of waiting.

Richard Robinson
Dayton, Ohio

THANKS FOR THE MEMORIES

For more years than I can remember, my husband received *Architectural Digest*. It was his favorite publication, and he eagerly awaited each issue. It became a challenge to see which of us would read it first. Last fall Fred passed away, but the magazine still comes and will continue to come. Not only does it allow me to escape into wonderful photographs and stories, it helps to keep alive the memory of a kind and gentle man. Thank you.

Carol Winkelman
Southfield, Michigan

UP CLOSE AND PERSONAL

Reading your wonderful architecture issue (May), I came across the Jim Jennings house ("Napa Valley Expression"). One of the pictures shows that the master bedroom can be seen from the entrance hall. There is no door between the spaces, and the bedroom is at a slightly lower level—just four steps below. Is this a new trend in architecture? When the hostess is sick with the flu, she can wave at her incoming guests from her bed. I love your magazine.

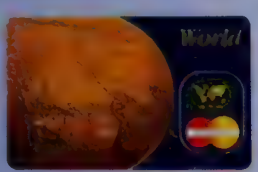
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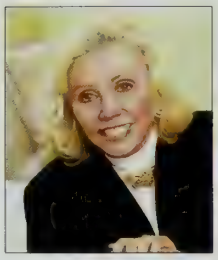
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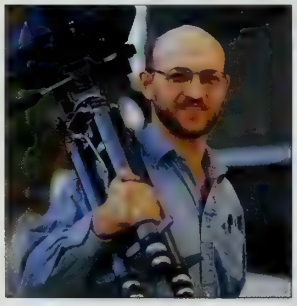
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That leads to the instructions for submitting material for possible publication. Believe it or not, we look at each one of the thousands of submissions we receive annually. Of these submissions, fewer than 200 are published. The projects we review are primarily private residences and can be submitted by anyone—interior designers, architects and homeowners. There is a preconception that in order to be published in *AD*, the project must be traditional in style or cost a certain amount of money. Both are untrue. *Architectural Digest* publishes anything from minimalist New York penthouses to 500-square-foot lakeside cabins. They don't need to be expensive, or professionally done. They just need to be right for the magazine.

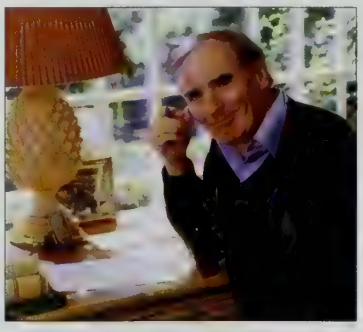
Include with each submission any pertinent information, such as the location and the names of the resident, designer and architect. We need to know if it has been previously published, and whether the project will be for sale in the near future. The pictures needn't be done by a professional photographer. We will review good-quality prints, transparencies or color printouts of digital photos. Please don't submit disks or e-mail JPEGs, because we don't have the staff to print out such a large volume of pictures ourselves. Show us overall views of the exterior (if any) plus interiors of all major spaces. We must see a living room, a dining room and a master bedroom in order to make a decision, but it's best to include all rooms. If your project is selected for publication, we will assign an appropriate photographer and writer. If the design doesn't fit our editorial needs, your materials will be returned.

We are always looking for interiors that are interesting to our readers. It is not a design contest. So go ahead. Whether you send something in that is right for us or not, you will hear from us. We see everything. We publish very little. Take a chance.

***Paige Rense**, Editor-in-Chief*



ERHARD PFEIFFER ("On the Bosporus," page 108; "Paradise Found on Java," page 134; "Upstairs, Downstairs in Auckland," page 144; "Hotels: Peninsula Palace Beijing," page 152). His favorite part of continent-hopping, says contributing photographer Erhard Pfeiffer, is "Turkish coffee and the food on Java." His least favorite? "Getting through X-rays and customs with my equipment."



GERALD CLARKE ("On the Bosporus," page 108). "Water—even if it's a pond—has to be an important factor in any house design," says contributing writer Gerald Clarke. "When you get a waterway like the Bosporus, you have something very special. You can feel history flowing in it." For Clarke, the editor of *Too Brief a Treat*, a compilation of Truman Capote's letters, a visit to a couple's rebuilt house on the strait was majestic. "It's the only *yali* left that hangs over the water," he says. "And the sunsets are marvelous. I was there to watch one myself. It was wonderful."



EIGH BROWN ("At Home in the Surreal World," page 120). "He was an incredible character. Just amazing." So observes contributing writer Patricia Leigh Brown of 2[illegible]th-century British poet and eccen[illegible] Edward James. "At his home in [illegible]land he had sofas that he and Sa[illegible]or Dalí designed in the shape o[illegible]e West's lips. He was truly differen[illegible] A portion of his fantastical garden in Xilitla, Mexico, has been restored by architect Christopher H. L. Owen. "The architect has brought it back to life in a way that James would have approved of," says Brown.



ALEC MARSHALL ("Shopping: Bahamian Bounty," page 32). "We arrived on the mainland and water-taxied over to Harbour Island, where we rented golf carts—it's a great way to get around and cool off," photographer Alec Marshall says of his trip to the Bahamas to capture designer Scott Snyder on a shopping trip. "The different blues of the sky, water and buildings are remarkable to see and photograph."

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"Pine is like a good pair of jeans," says Pip Simmons. "The older it gets, the nicer it gets."



MISS MAE'S

LEFT: The two-story shop, on Dunmore Street, is housed in an 1850 cottage. ABOVE LEFT: Owner Pip Simmons shows Snyder *boutis* bedcoverings. The pine table is Irish.

"It's a prize to find such a large collection of Irish furniture suitable for city life on such a small island," says Snyder. ABOVE: Italian towels fill a 19th-century glazed bookcase in the garden.

continued from page 32

"From Fort Lauderdale I take a nonstop flight to North Eleuthera, a 10-minute cab ride from the airport to the boat dock and a 10-minute trip by water taxi to Harbour Island. At the port I rent a golf cart. It's all one needs to get around an island that's three miles long and half a mile wide."

Snyder either rents a house or stays at one of the island's small hotels for a week or a weekend. He enjoys the island's famous pink-sand beaches, its turquoise water and the chance to check out the shops in Dunmore Town.

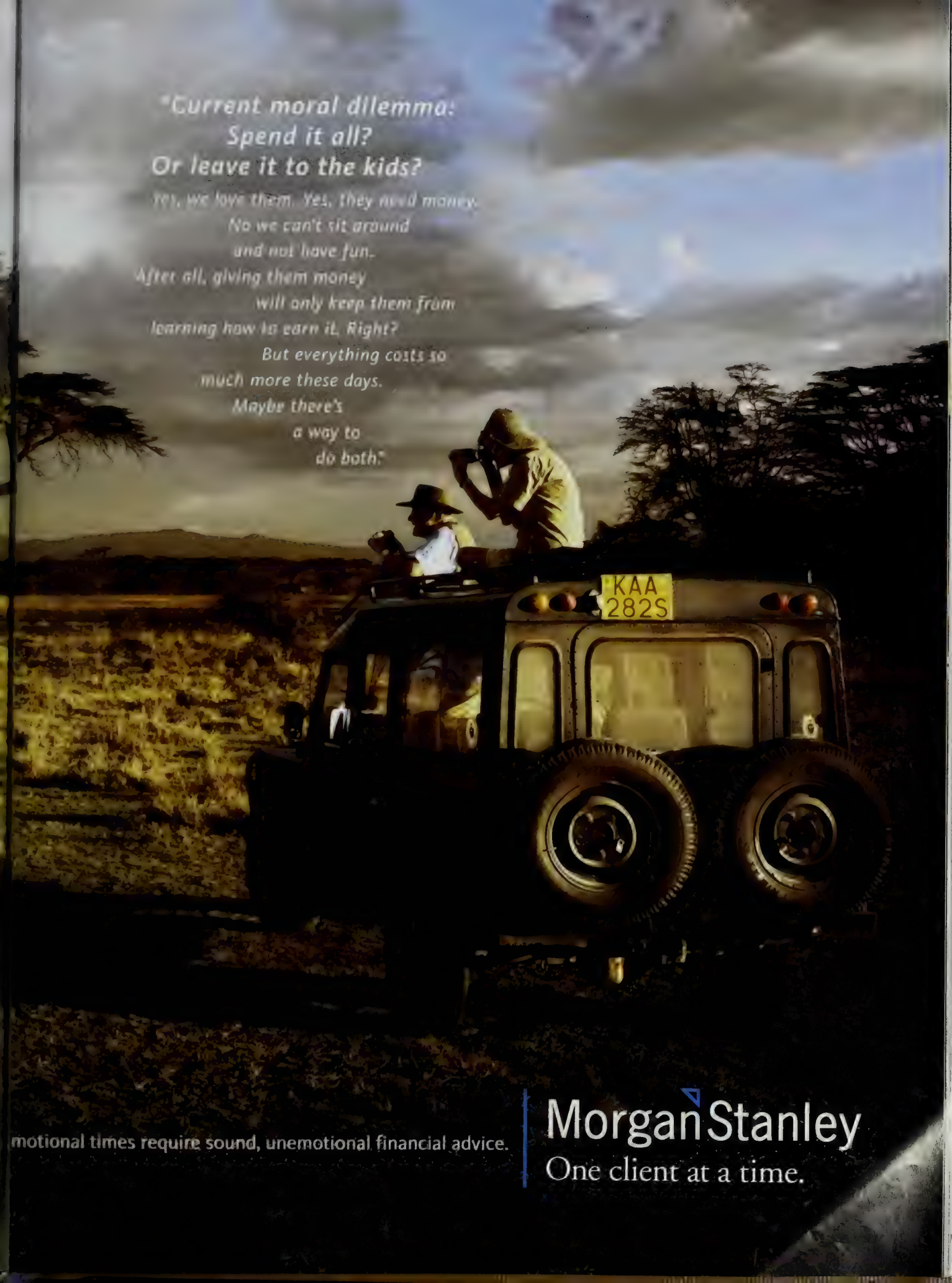
Charles Carey opened the Princess Street Gallery in 1997 and sells art by full-time and part-time residents of Harbour Island. "The most renowned Bahamian artist I represent is Amos Ferguson, who is 85 years old," Carey says. "He was a house painter until he was 40, when he received a message from God to paint pictures. He kept using shiny house paint instead of oil or acrylic and painted on board rather than canvas." Ferguson's simple scenes depicting birds, boats, and Bahamian residents and houses are now in a number of American museums.

"Scott has bought paintings by Elizabeth Berry, a Toronto artist who winters down here," says Carey. He started his gallery in his aunt's blue-and-white house, where he now lives, and expanded the gallery to the pink building next door. Snyder has also purchased paintings by Wade Ray, a Chi-

continued on page 38


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continued from page 34

cago artist who was drawn to the Bahamas to paint landscapes and seascapes. "The paintings I buy seem especially appropriate for seaside homes I've designed in places like Cape Cod," he says.

Pip Simmons is the proprietor of Miss Mae's, named after its original owner, Miss Mae Sturrup. "I bought the building on Dunmore Street in 1983 and opened it as a tearoom," she says. "Now I sell clothes downstairs and furniture upstairs. I go off to Ireland from mid-May to the end of July and buy furniture.

"I'm partial to pine. Pine is like a good pair of blue jeans. The older it gets, the nicer it gets. I recently sold a convex mirror from Galway to a winter resident, and a rosewood butterfly sofa went off on a visitor's sailboat."

John Fondas and Gabrielle Kenedy, the owners of the Blue Rooster, which is situated in a quaint cottage on King Street, carry high-end resort clothing by up-and-coming designers, decorative objects for the home inspired by the tropics, and Portuguese pottery and small antiques. Scott Snyder has bought blue-and-white pineapple ceramic pieces created exclusively for the shop, but Fondas says Snyder will not be able to buy them much longer, because he has to vary his merchandise. "We sell 60 percent to year-round residents and the rest to part-time residents," he says. "We can't repeat ourselves because our clients repeat themselves."

Not far from the Blue Rooster is The Landing Shop, on Bay Street, owned by India Hicks and her partner, Tracy Barry, a Bahamian. Hicks, the daughter of the designer David Hicks, came to Harbour Island 10 years ago with her companion, David Flint Wood, and lives there for most of the year with their three sons. "The shop looks like a harem," says

continued on page 42



LEFT: Local children stand outside a pastel-colored clapboard cottage, built in the New England Loyalist style.

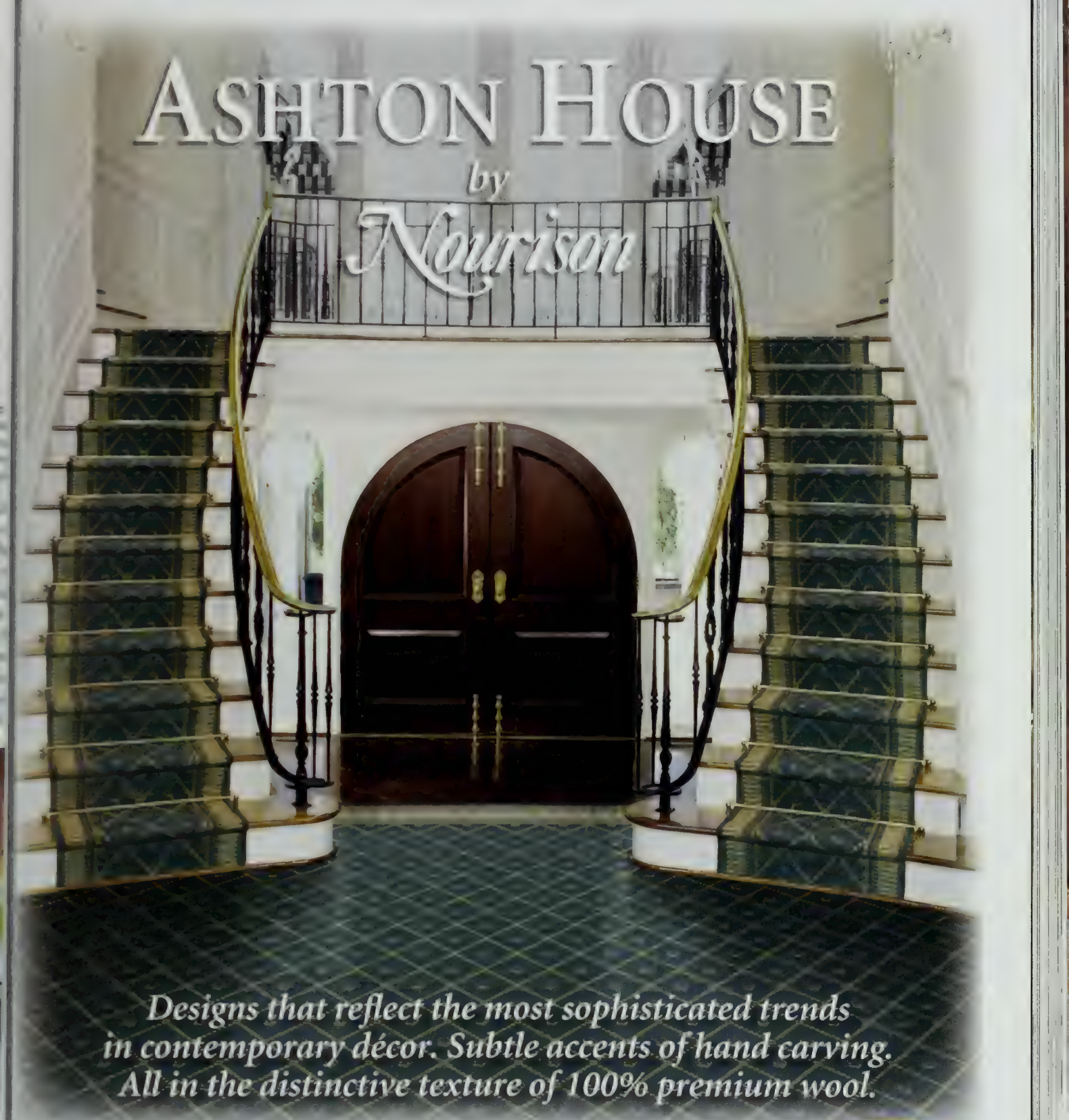






PRINCESS STREET GALLERY

RIGHT: A watercolor by Toronto artist Elizabeth Berry is displayed in the window of the gallery, which specializes in tropical art, sculpture, jewelry and hand-painted furniture. ABOVE: Two oils by Jo Ann Ritter.



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Snyder enjoys the island's pink-sand beaches, its turquoise water and the chance to check out the shops in Dunmore Town.





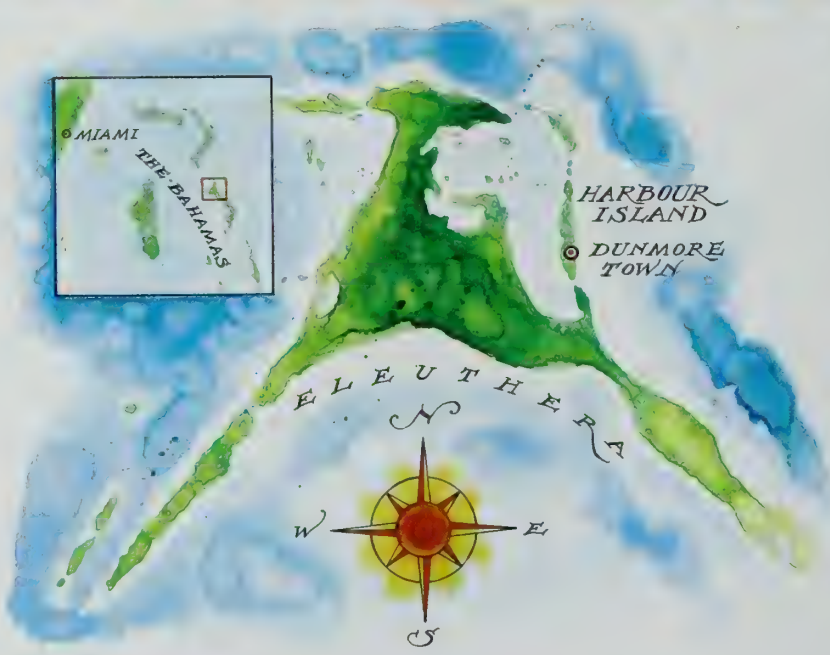
THE LANDING SHOP

Above Left: The entrance, on Church Street. Above: Owners Tracy Barry, left, and India Hicks show Snyder a French table linen. Kenyan baskets, embroidered pillows, and caftans are among the items offered.

continued from page 38

Hicks. "We cater to all ages. We sell children's clothing, funky leather necklaces for teenage boys, furniture and objects by my brother, Ashley Hicks, and caftans, picture frames and scrapbooks by my sister-in-law, Allegra Hicks." Snyder has bought embroidered pillows with coral motifs for his own home.

"When I leave Harbour Island, I always look forward to my next trip," Snyder says. "I've never encountered a resident who hasn't smiled and been gracious. This isn't Disney World, and no one has been trained to smile, so it's very appealing." □



HARBOR ISLAND SOURCES

Princess Street Gallery, Princess Street, 242-333-2788; www.harbourislandgallery.com. *Bahamian art, sculpture, jewelry and furniture*

Blue Rooster, King Street, 242-333-2240. *Portuguese ceramics, antiques, designer clothing and accessories*

The Landing Shop, Bay Street, 242-333-2707. *Fabrics, jewelry, furniture and decorative objects*

Miss Mae's, Dunmore Street, 242-333-2002. *European furnishings, antiques, French linens and accessories*


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Awe-inspiring Hadji Jallili Tabriz Garden of Paradise carpet, 10ft. x 14ft. 2in., circa 1875 (detail and full shot).



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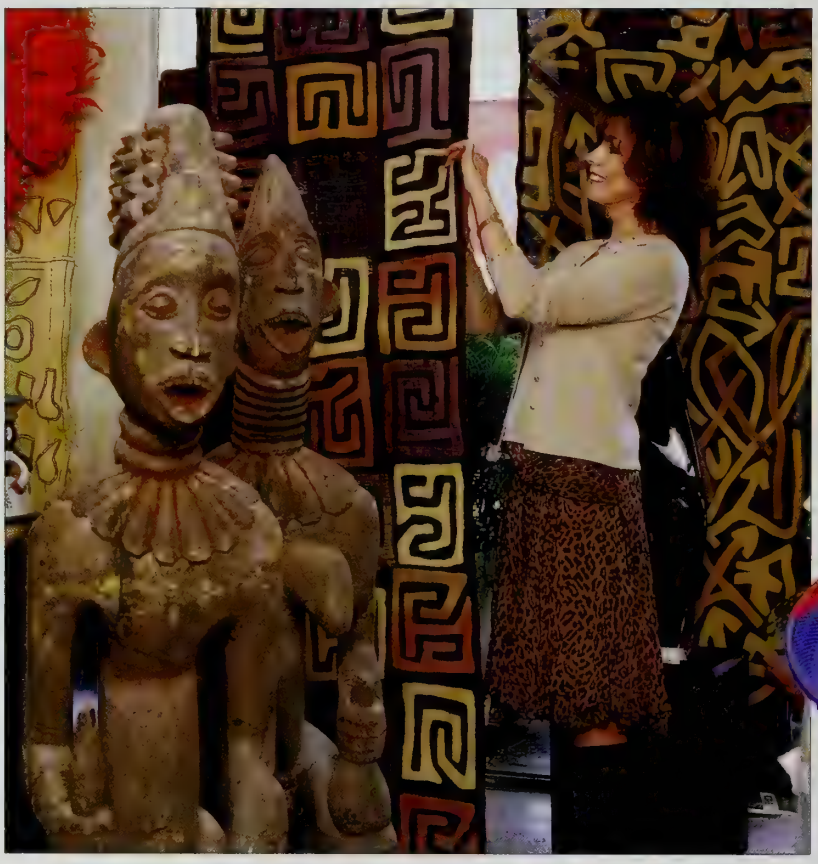
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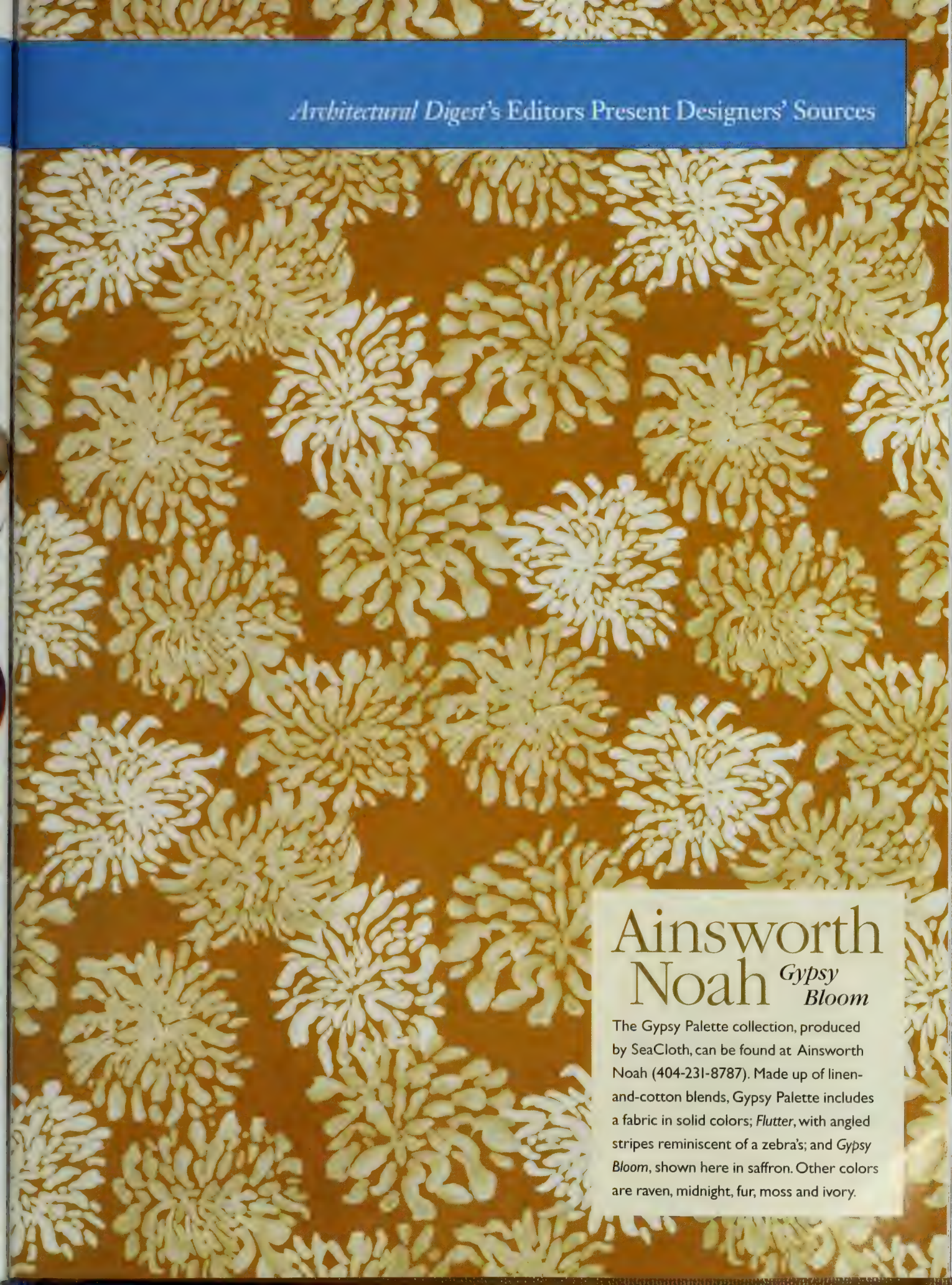
Contemporary hand-woven baskets (right and above right) are made by urban Zulu artisans who use telephone wire instead of grasses and leaves.



A Taste of Africa in Los Angeles

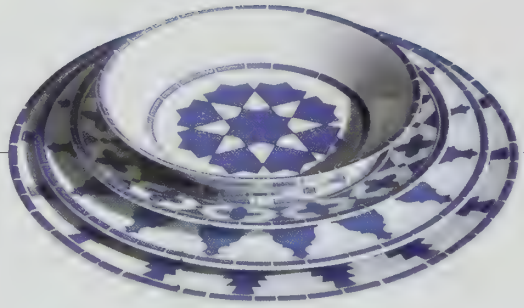
"I try to represent the best of Africa," says Noleen Kutash, the owner of **Phases Africa**, who grew up near Cape Town. Objects from South Africa, which she calls "a melting pot of design," dominate her collection. "There are dozens of tribes using traditional craft techniques to make beautiful things." At the Los Angeles gallery, textiles, baskets, sculpture, antique and modern tribal artifacts, along with furniture and ceramics by leading South African craftspeople, reflect the country's rich diversity. Of the graphic wire baskets found throughout, **Donna Livingston** remarks, "They beg to be displayed on a wall as decorative art." Livingston (above left, admiring a Kuba cloth from the Congo, near Bangwa king and queen figures from Cameroon) describes Phases Africa as "edgy, inspirational, ethnic and contemporary."

Phases Africa at The Collection
315 S. Robertson Blvd.
Los Angeles, CA 90048
310-205-3840; www.phasesafrica.com



Ainsworth Noah *Gypsy Bloom*

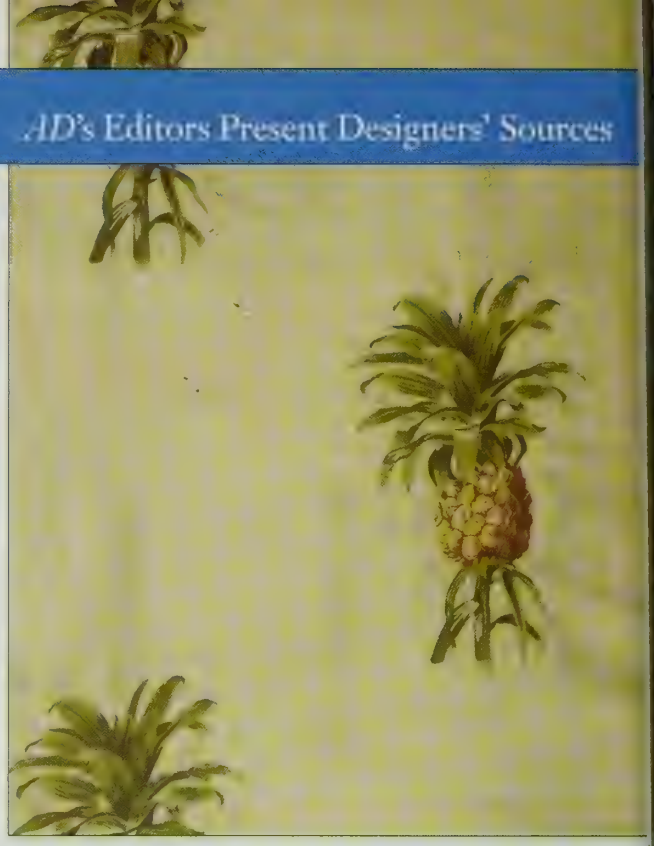
The Gypsy Palette collection, produced by SeaCloth, can be found at Ainsworth Noah (404-231-8787). Made up of linen-and-cotton blends, Gypsy Palette includes a fabric in solid colors; *Flutter*, with angled stripes reminiscent of a zebra's; and *Gypsy Bloom*, shown here in saffron. Other colors are raven, midnight, fur, moss and ivory.



Designed in Morocco with Love

I've been a designer since I was a child," says **Meryanne Loum-Martin** (below), whose goal is to "take crafts further in luxury, design and customized possibilities." Her love of interiors and the objects that fill them finds expression in her new shop in La Palmeraie, just outside Marrakech. Dark copper vases, lanterns, floating candleholders and furnishings, of her own design, are made by local craftspeople and are featured alongside handwoven textiles and decorative objects that she personally selects for her customers. A line of fine porcelain (above) embellished with traditional Moroccan motifs is made exclusively for Loum-Martin in Limoges. By appointment.

Gallery Meryanne Loum-Martin, Jnane Tamsna, La Palmeraie Marrakech, Morocco, 212-61-24-27-17; www.jnanetamsna.com



Vervain

La Piña

***La Piña*, from Vervain (800-611-8686), is an embroidery on silk depicting pineapples, a symbol of hospitality. It's available in barley (shown), champagne and seamist.**





A display room for furniture (right), separate from the boutique itself, contains objects and artworks.

continued on page 48

"...a touring sedan on the highway and a mountain goat off-road."
Diversion Magazine

"The Touareg is a design pearl in a morass of chunky inelegant hulks."
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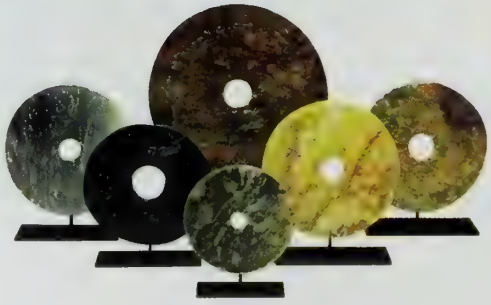




In Pursuit of Surface Splendor

Sarah Pringle, of **Cinch** (left, with **William Georgis**), specializes in custom surfaces using gilding techniques, as well as parchment and leather, on furniture and architectural elements. Pringle employed *verre églomisé* decoration on the sliding doors, sides and top of a commode (above) that was commissioned by Georgis, who observes, "Sarah has an extraordinary awareness in interpreting a design into eglomise; her sensitivity to subtle detail enhances the designer's intent."

Cinch, One Cottage St., Easthampton, MA 01027
413-527-8686; www.cinchonline.com



Glimpsing the Rarefied

"He has one of the best eyes in the business," **Victoria Hagan** says of **Dallas W. Boesendahl**, whose specialty is the most precious of objects, from antiquity to the present. His very selective offerings include Chinese jade *bi* from the Liangzhu culture (circa 3000–2000 B.C.), which the wealthy and socially high-ranking put in their tombs as sacrifices to heaven. By appointment.

Dallas W. Boesendahl, 400 E. 58th St.
New York, NY 10022; 212-308-7029

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Primavera

The Larsen division of Cowtan & Tout (212-753-4488) has re-created *Primavera* from the Jack Lenor Larsen archives. Introduced in 1962, *Primavera* is a bold design printed on cotton velvet.



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tradition of being the "must-see, must-stay and must-play" destination in Las Vegas. The Augustus Tower will be home to lavish suites, a VIP lounge, expanded retail space, an all-new hotel spa, wedding chapels and additional dining venues, including the eagerly anticipated Guy Savoy restaurant.

Set atop the Garden of the Gods pools which flank the south perimeter of the resort property, suites span 650 to more than 2,400 square feet. (The rooms are approximately 50 percent larger than typical fine hotel accommodations found in major U.S. cities.) Each suite is outfitted with the best of the best: bathrooms boast spa tubs and individual flat-screen TVs, while main quarters feature high-speed Internet access, computerized mini-bars and generous seating areas with high-end furnishings and merino wool throws.

Other enhancements to the hotel are a new lobby and front desk designed to serve the entire resort—all 3,370 rooms—as well as a 35,000-square-foot health spa with 45 treatment rooms offering massages, wraps, salt glows and Vichy showers. The facility also has men's and women's whirlpools, steam rooms, saunas, tanning booths, a co-ed fitness area with cardiovascular and strength-training equipment, a rock-climbing wall and an aerobic/yoga studio with personal trainers.

For those who travel to Las Vegas to say "I do," the Augustus Tower will add three wedding chapels (Classico, Tuscana and Romano), bringing the total for the property to six. And for those travelers in Vegas on business, a new meeting and convention area in the Palace Tower will be centrally located and expansive, adding another 86,000 square feet to the space. Included for convenience will be a grand ballroom, a number of junior ballrooms and pre-function venues with sizeable pantries and banquet kitchens, making Caesars Palace a wise business decision when planning a company outing for corporate executives.

The groundbreaking adventure continues at Caesars Palace with the Grand Opening of Guy Savoy, a restaurant bearing the name of the famed French chef. This augments an already impressive menu of celebrity chef restaurants at the resort: Bobby Flay's Mesa Grill, Jean-Marie Josselin's 808 and the James Beard Foundation's 2004 winner for the Best New Restaurant, Bradley Ogden.

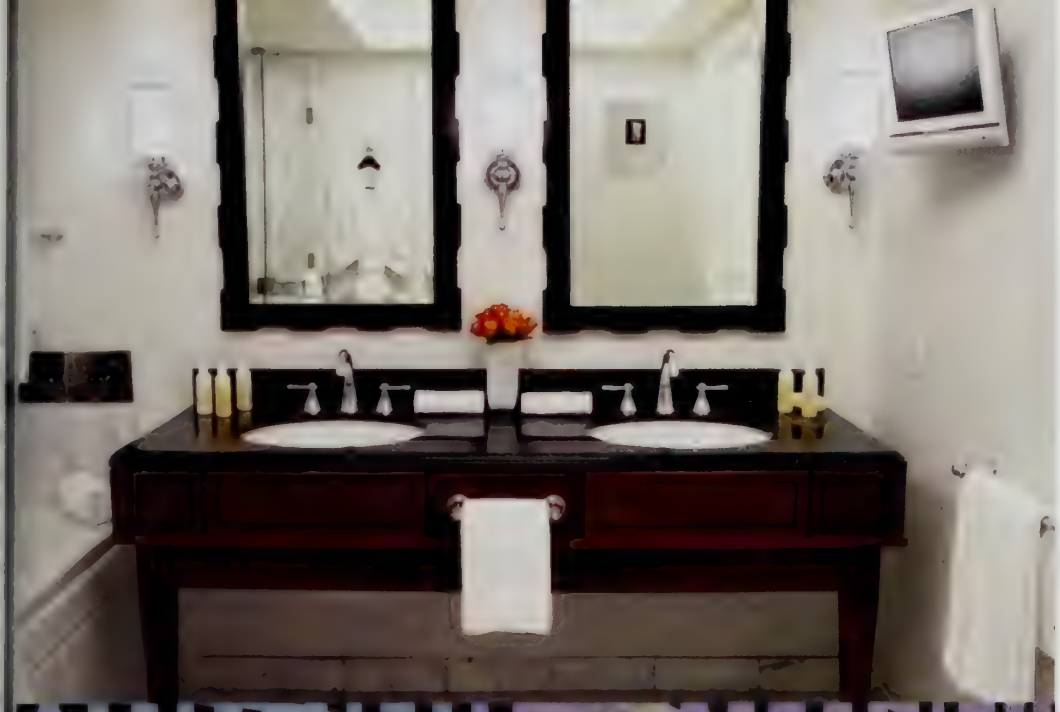


French chef Guy Savoy heads up many highly acclaimed restaurants worldwide. His next stop: Caesars Palace.

Chef Savoy rose to prominence in the Michelin-rated restaurants Lassere in Paris, The Golden Lion near Geneva, and The Oasis on the French Riviera before taking the helm as head chef at Barriere de Clichy in Paris. Three years later, he opened his first eponymous restaurant. Three other dining establishments followed in Paris, all garnering critical acclaim. Chef Savoy's superb cuisine, inviting dining areas, stellar wine cellar and flawless service (à la Savoy style) have received a host of accolades. In 1997, he was honored with an entry in the *Larousse* culinary encyclopedia, and in 2000, was awarded the Legion d'Honneur—his country's highest honor—from the French Minister of Agriculture.

With these accomplishments under his toque, Chef Savoy will debut his first and only restaurant in the United States this fall. "Guy Savoy will not only bring a new dimension of dining to Caesars Palace, his arrival will also elevate the culinary movement that has swept Las Vegas," noted Caesars Palace President Mark Juliano. The cuisine will be classic Savoy...fresh and delicious. He considers cooking an art form to be shared with the public. "Cuisine is the art of instantaneously turning produce suffused with history into happiness," said Chef Savoy.

The restaurant will be directed by Savoy's son and







Counterclockwise from top: The blissful bath of a typical suite; stately pools match the opulent décor of the hotel; accommodations at Caesars Palace provide a respite for guests; architectural ornamentation makes for a distinctive design.

alter ego, Frank Savoy, and designed by Jean-Michel Wilmotte, the same architect who crafted the look for Savoy's signature restaurant in Paris. The goal was to make it an "intelligent" space, one that provided ideal working conditions for dining room and kitchen staff and at the same time décor in which guests would feel at home. Wilmotte will take a variation on this theme and apply it to the new Guy Savoy restaurant at Caesars Palace. The restaurant will be located on the second floor of the Augustus Tower, affording an enviable view of the classically-inspired architecture and statuary of the resort's five-acre Roman Plaza.

A renaissance is underway with the Guy Savoy restaurant as a jewel in Caesars Palace's crown of exciting renovations. The resort's convention and meeting facilities are being expanded and the Augustus Tower is near completion... making it the perfect time to plan a trip to a hotel that is bound to engage the senses.

For more information, please call (877) 427-7243 or visit caesarspalace.com.



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Pottery South of Lyon



On the edge of a forest just south of Lyon is **L'Orangerie**, the studio of potter Isabelle Giroud, whose colorful and earthy garden pot creations adorn grounds and terraces throughout France, England and Switzerland. **Pierre Yovanovitch** likes the way Giroud "emphasizes the material, using little or no glaze, thus maintaining the full strength of the object."

L'Orangerie, petite route des Barres, 38138 Les Côtes d'Arey France, 33-4-74-15-90-29; www.lorangerie.fr

"Their simplicity lets you mix sizes, shapes and colors while preserving coherence."

S. Harris



In *Banjara*, at S. Harris (800-999-5600), silk taffeta embroidery interlaces with metallic threads against a solid silk background to create the effect of broad stripes. Of four colors, raven is shown.

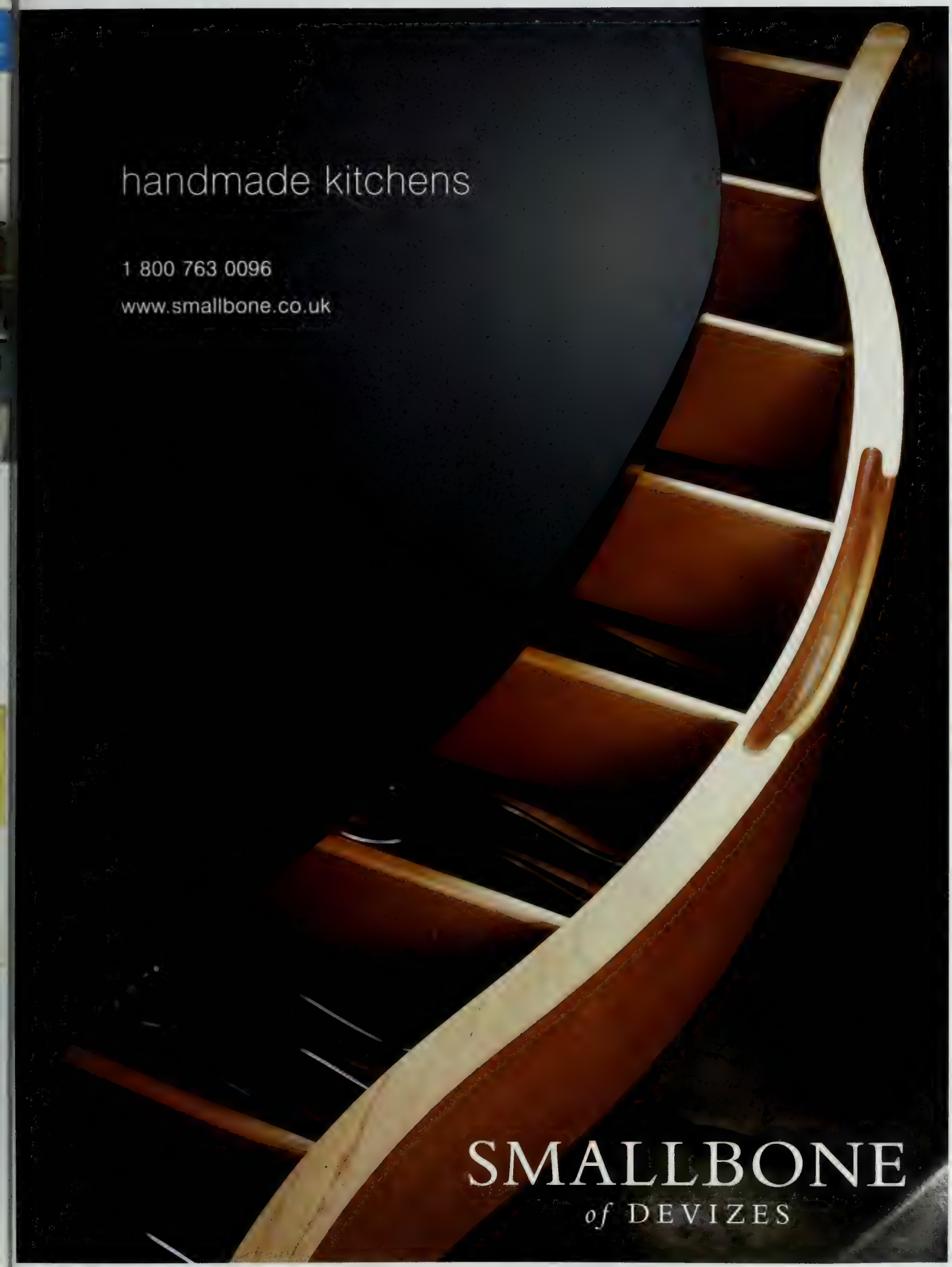


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continued on page 54


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One of a pair of unglazed pottery Tang Dynasty horses and a Jiaqing-period vase

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THE NEW RANGE ROVER SUPERCHARGED

LAND ROVER

At Viña Los Vascos

Baron Eric de Rothschild's Colonial-Style Vineyard Residence in Chile

Architecture by Paula Gutierrez Erlandsen and Raúl Irarrázabal/Interior Design by Paula Gutierrez Erlandsen
Text by Peter Haldeman/Photography by Carlos Eguiguren





THE GRAPE, TO MANGLE an old saying, never falls far from the vine. In 1974 Baron Elie de Rothschild passed control of Château Lafite Rothschild—the legendary Bordeaux vineyard originally acquired by his grandfather Baron James de Rothschild in 1868—to his nephew Baron Eric de Rothschild. The latter Rothschild oversees the Domaines Barons de Rothschild—or DBR—which comprises the Bordeaux operations as well as other vineyards in France, Portugal, Argentina and Chile. "In the '80s," explains the winemaker, "we began looking at South America because they were able to make good-quality wines and at prices that would be very attractive." In 1988 DBR purchased an estate in Peralillo, Chile, called

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LEFT: Paula Gutierrez Erlandsen, with restoration architect Raúl Irarrázabal, designed a house for Baron Eric de Rothschild (above left) on Viña Los Vascos, his estate in Chile.

ABOVE: "Like most of the interior spaces, the living room has long, tall proportions," says Gutierrez Erlandsen. Hand-embroidered drapery and pillow fabrics, Chelsea Editions.

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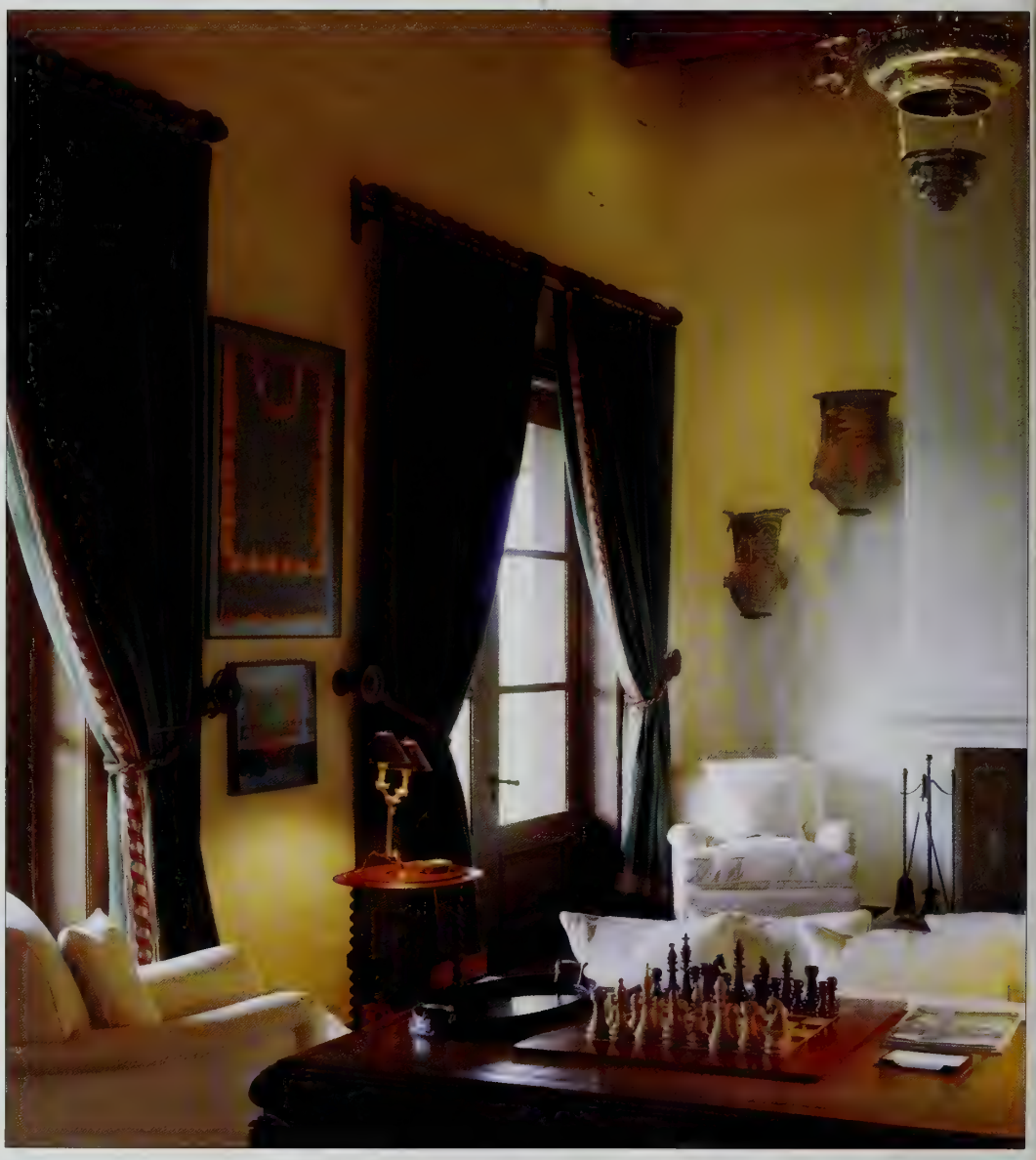
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RIGHT: For Rothschild, the library is an intimate place to retreat to after dinner. Pre-Columbian ceramic vessels are displayed on the wall. Drapery fabric from Lelièvre.

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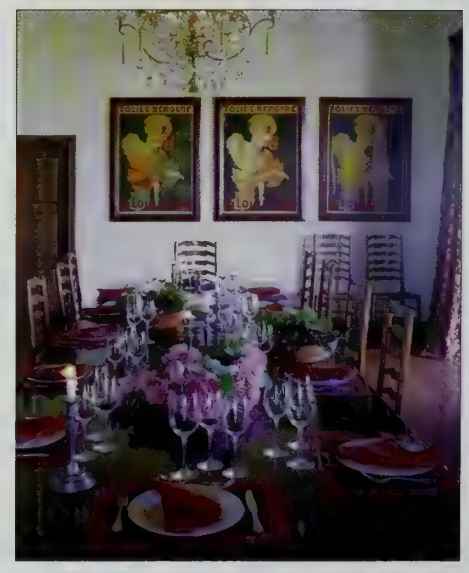
Viña Los Vascos, that included an almost 550-acre vineyard, planted another 840 acres of vines and, Rothschild says, "introduced finer methods of growing and winemaking to produce a cabernet sauvignon acceptable to the American and European palette."

A three-hour drive southwest of Santiago, Viña Los Vascos includes both the vineyard proper and an additional 7,500 acres graced with eucalyptus groves, lagoons and native Chilean vegetation. While Rothschild's original partner in Viña Los Vascos resided in a lovely old house on the property, Rothschild would stay in a modest prefab structure nearby during his annual harvest-season visits. After a few years of this, he was ready to build his own place. "We thought it would be useful, because Santiago was quite far away, and people who come want to spend the night," says Rothschild. He considered putting up a contemporary residence, "but if you're not actually on the spot to follow the building of a modern house, it's always rather difficult, so we decided to go with something more traditional."

"Even though Eric doesn't come that often to Chile, he wanted the house to feel like a family home," says Gutierrez Erlandsen.

Mutual friends in Chile introduced him to the Santiago-based architect and interior designer Paula Gutierrez Erlandsen. "Paula understands the local culture, so she was a good fit for us," says Rothschild. Gutierrez Erlandsen worked sedulously with Rothschild and Raúl Irarrázabal, a Santiago architect who spe-

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LEFT: "The dining room needs to be flexible, so there are two tables that can be used either apart or together," says Gutierrez Erlandsen. Jules Chéret posters hang at rear.


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cializes in historic restoration, to design a simple but elegant house that was faithful to Chilean colonial architecture. "It took two or three years of talking and travel back and forth," she explains. "Eric is not someone who would accept anything without consideration. He has seen a lot in life and has very good taste. In the end we understood each other very well." In the end they also had a classic U-shaped hacienda that is as harmonious with its surroundings as the gnarled grapevines.

Topped with a mirador and hemmed in back with a broad terrace to capture vineyard, lagoon and mountain views, the

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Throughout the house, Gutierrez Erlandsen mixed French and Chilean furniture, both old and new. "It's a sophisticated yet simple country style," she says. LEFT: A guest room.

BELOW: Hand-tinted engravings decorate the master bedroom walls. The chair by the fireplace is from Château Lafite Rothschild. Bedcovering and pillow trims from Houlès.



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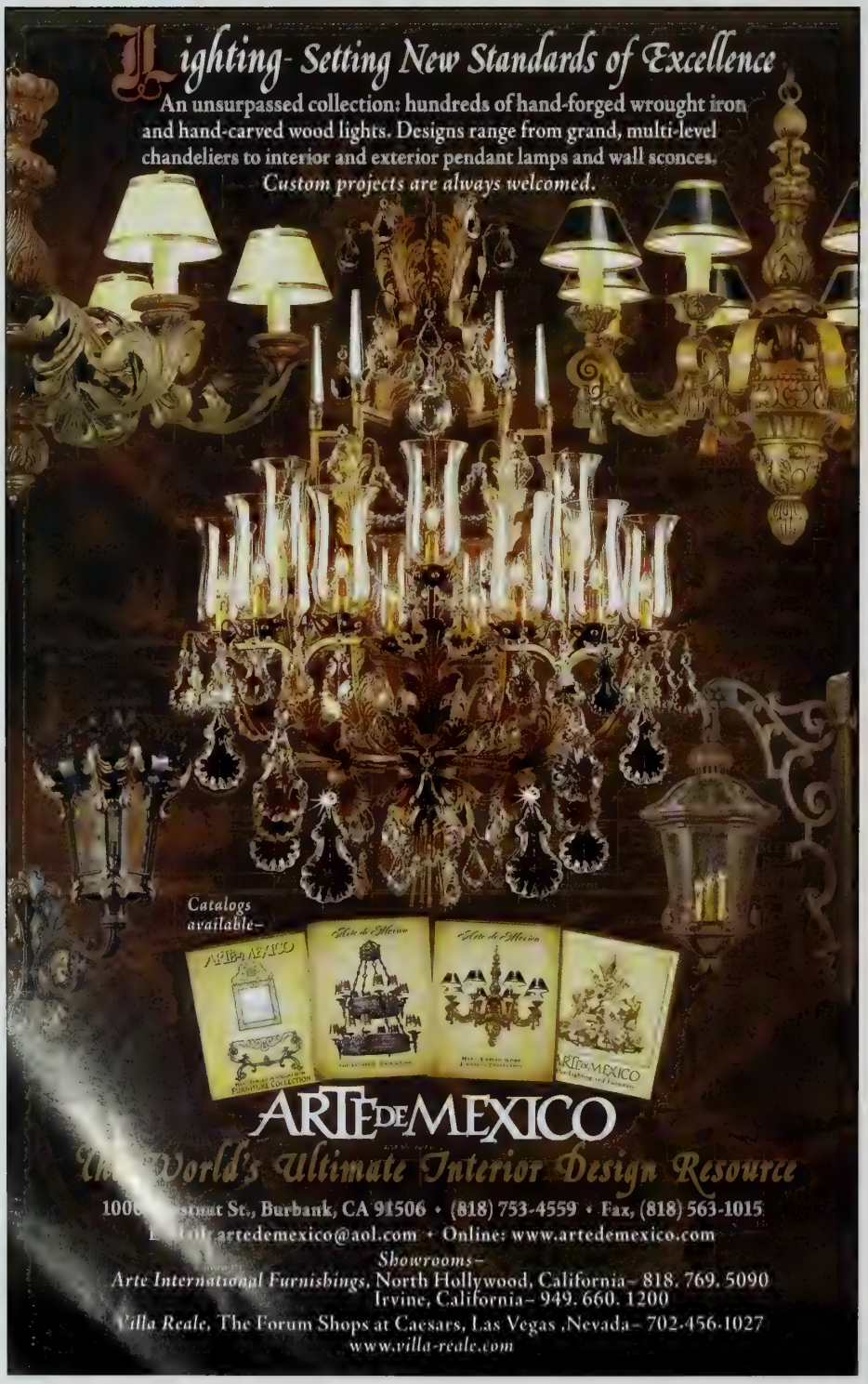
ily house," she says. "He wanted it very low profile."

"We were trying to make it look as if it had been there for generations," notes Rothschild, who knows a thing or two about ancestral houses. At the same time, when it came to the interiors, they weren't slaves to tradition. "It would be ridiculous to make a completely Chilean house for Eric, who's French," says Gutierrez Erlandsen. "I thought the most clever thing would be to make a mixture of both cultures." The designer proceeded as gradually as she had with the architectural plans, picking up a piece here and a piece there over a period of years. She shopped in the south of France for the simplest furniture she could find and combined it with custom pieces and Latin American treasures—Peruvian armoires, colonial silver lamps, Rothschild's collection of rare feather tabards from Paracas.

Antique and sisal rugs, textured fabrics and a quiet palette (the walls are a soft off-white) help to warm the long, tall rooms. So does an eclectic art collection—paintings by Rothschild's wife, Beatrice Caracciolo, hang in the living room; Jules Chéret posters from Paris bring the dining room to life; pre-Columbian vessels dignify the library. "I bought a few urns and sculptures that would have been the sort of thing a Chilean would have bought 70 or 80 years ago if he had a house in the country like this," explains Rothschild. The most striking pieces are a series of large-scale photographs of Château Lafite Rothschild employees—including Rothschild—taken by Richard Avedon to commemorate the centennial.

Viña Los Vascos produces some 400,000 cases of wine a year, the best of which have drawn comparisons to Lafite. Rothschild spends no more than a week or so a year at the vineyard—*vin d'age* falls during March and April—but the trip is a fruitful blend of business and pleasure. "Usually when I go, I have a few local friends around," he says. "Up to now I haven't brought a lot of people from Paris along. But one day we'll be doing that." He might also make more use of the cave downstairs, with its Bolivian rustic stone floor and special reserves of Château Lafite Rothschild and Carruades de Lafite. "I find it very cold," Rothschild says with a laugh. "I prefer being upstairs. The way the house is built, you have day parts and you have night parts. The living room and terrace are quite open and pleasant. And then the little library is quite cozy at night with a fire in it. It's all quite agreeable." □

"Eric is not someone who would accept anything without consideration. He has seen a lot in life and has very good taste," says Gutierrez Erlandsen.

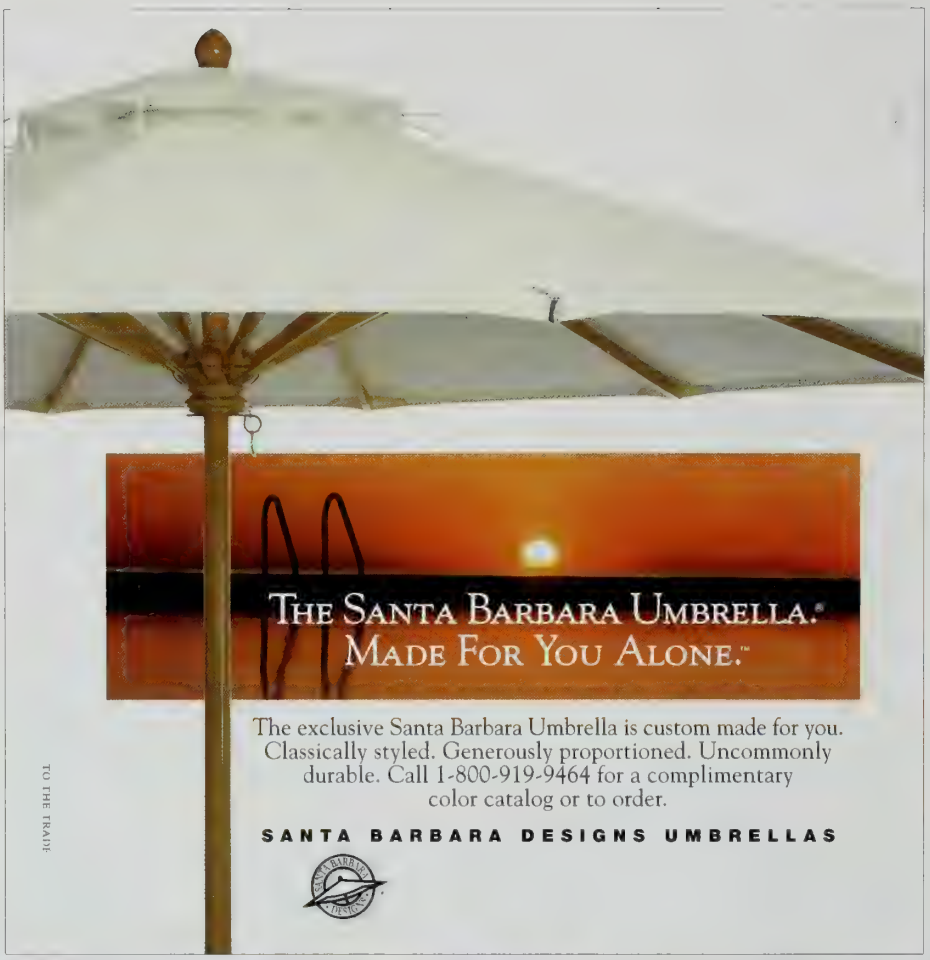




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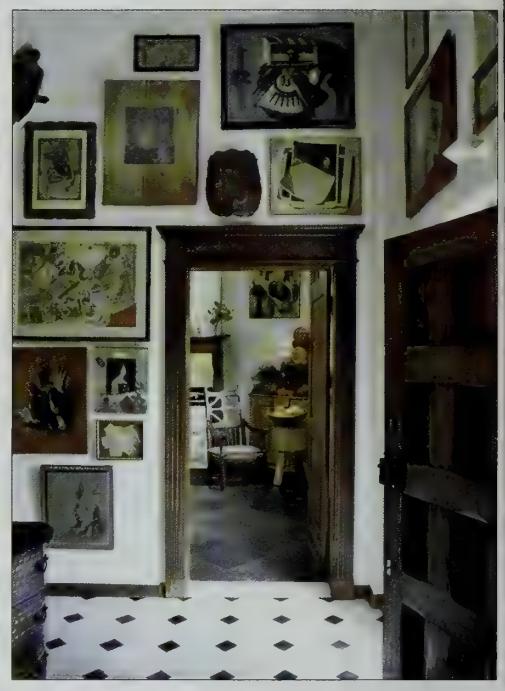
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Axel Vervoordt

From Belgium, with a Feeling for Objects Both Priceless and Plain

"I like things of quality," says Axel Vervoordt (right). "Sometimes I like a beautiful stone that you'd find on the street as much as I like a Brancusi that's worth a million dollars."





By Nicholas von Hoffman

AXEL VERVOORDT CHARacterizes his father as a "horse dealer," which is true as far as it goes. "He bought horses in Poland, Ireland, England and France, and he decided whether they were good for jumping or for dressage or for the meat," says the designer and antiques dealer, who grew up near Antwerp, Belgium, riding and living outdoors. He also learned about business. It was in the blood. His grandfather was an industrialist, and Antwerp is one of those places where modern business was invented.



ABOVE: Trompe l'oeil and grisaille paintings decorate a Belgian castle (see *Architectural Digest*, May 1995). LEFT: A mix of art and antiques in a living room in Belgium typifies the designer's approach (*AD*, July 2003).

"My father's best friend had a wood-import company," says the designer, "and he'd take me to France to choose trees and woods." When he was a lad, he adds, the question was, "Should I do horse dealing, or should I deal in woods?" The question was ultimately answered by his mother. An an-

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everything about silver and antique books. They were excited that such a young boy was interested in all that. They told me their secrets—how to recognize a fake, how something had been made, how you know something is rare, how you can tell that one piece is worth more than another. They made me read the right books and learn by touching and looking at things."

When Axel Vervoordt was 14, he was already going on buying trips to England. "I borrowed money from my father to pay for the trips, and I always had to pay him back, with interest. I sold to friends of my family's, and they were happy with everything they

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LEFT: The daytime dining room of a residence in France's Bordeaux region contains boiserie and parquetry floors recovered from another château (*AD*, November 2003).

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tiques collector, she introduced her son to an appreciation of art and artifact. "She changed the house every season, and my father hated it, so she had to promise his chair would always stay in the same spot," Vervoordt recalls.

Her son was given to much the same thing. "I could do with my room what I wanted. I even painted the windows to make them look like stained glass. I changed over my room all the time."

His enthusiasm for antiques inspired by his mother and the centuries of inherited Flemish business acumen converged to create a precocious antiques dealer. He began his apprenticeship in childhood. "Many of my parents' friends were real collectors, who knew



ABOVE: The entrance hall of the designer's former residence, a complex of medieval houses in Antwerp, featured 12th-century Cambodian ceramics (*AD*, March 1982).



RIGHT: For friends and pianists Katia and Marielle Labèque's Tuscan palazzo, Vervoordt furnished the dining room with chairs from the 17th and 18th centuries (*AD*, May 1994).

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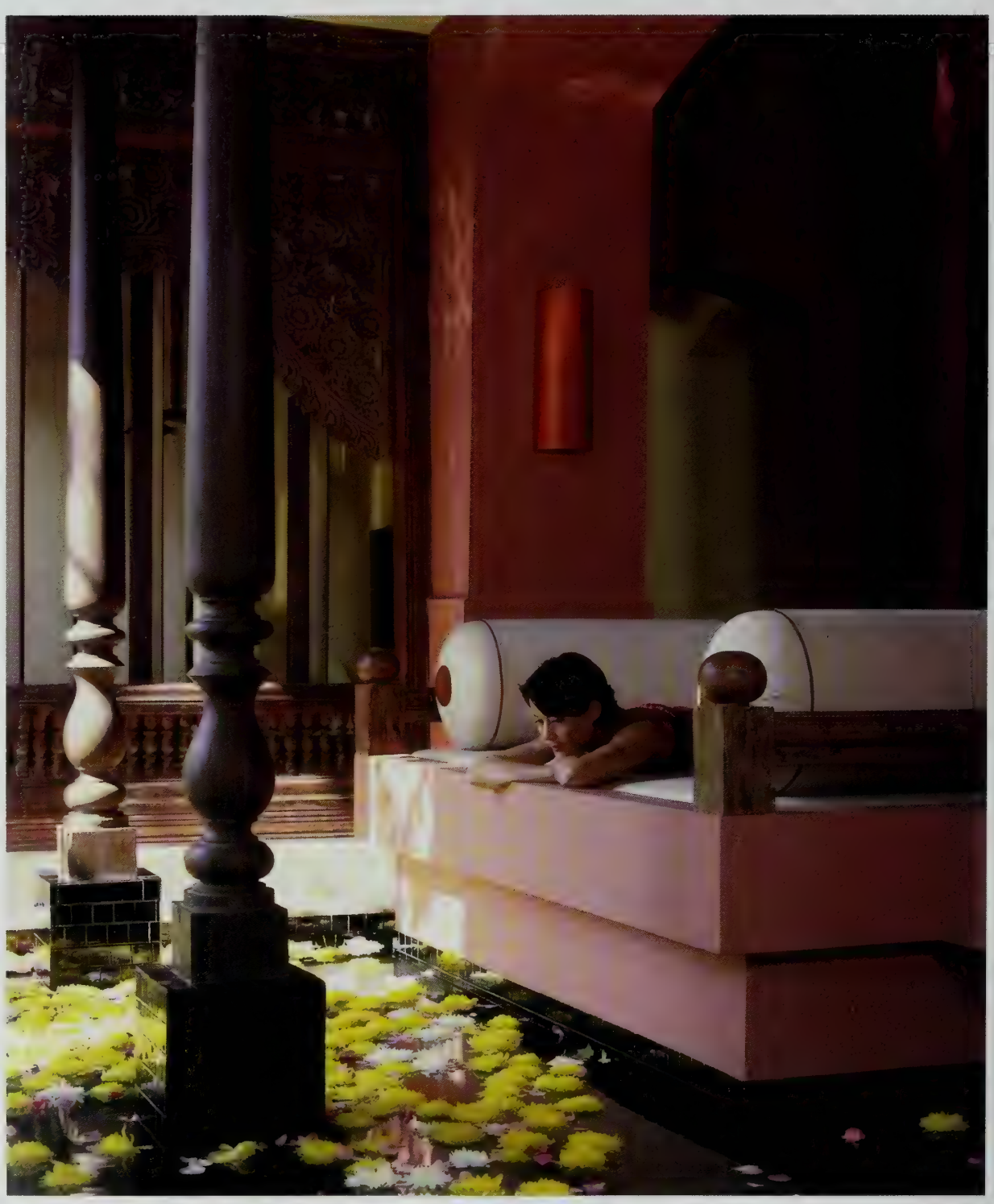
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bought." Every trip brought more orders and more customers, until, at 21, he decided to make a business of it. Antiques, however, was not a business known to merchants, bankers and businessmen of the Flemish tradition. Vervoordt ran up against paternal skepticism: "My father would say I had to study because I could never make a business out of buying antiques. He said it was a good hobby. So I went to university and studied economics." It didn't take, however.

It was a golden moment for the antiques business. In England, the inheritance tax was forcing old families to part with priceless treasures acquired over the centuries. Vervoordt's unorthodox but superb training stood him in good stead. He'd been taught to recognize quality, whether in fashion or out, so when antique French silver was the rage, he bought antique English silver, and when tastes changed, he was rewarded.

Even so, his father, seeing how volatile the market could be, continued to mistrust the business. When Magritte was still relatively unknown, Vervoordt astonished his father by paying $2,000 for a painting. He recounts that his father told him it was stupid to have paid so much "for such an ugly picture!"

Finally, Vervoordt promised his father that he would invest in real estate as well as in antiques. His mother, who had gotten into the gentrification business before it was a business, again led the way. "In the old city of Antwerp she bought 16th-century houses that she restored with artist friends," the designer recalls. "She did it in the beginning not so much for the investment, but it worked out very well."

Vervoordt plunged in with a vengeance. "There was a little private street in Antwerp with 11 16th-century houses," he explains. "They belonged to two unmarried ladies of 86 and 93 years. I had to buy all 11 houses." The rewards for his investment were handsome. People were moving back into the center of ancient cities, and the rents went up. And the designer now had space to store and display objects from every place on the globe and from every age and epoch.

He kept expanding his real estate base in the old city of Antwerp. But 18 years after he had gentrified the neighborhood, it became very fashionable. "It was almost too expensive." He needed a new space. And with an eye for a deal that equals his eye for quality, Vervoordt saw an opportunity where others did not.

He bought a castle.

It was 1984. "Castles were not expensive then because the dollar was very high," he says. "Everybody thought that the Communists were coming, and a lot of people with money left for the States to invest there." There was another reason for the drop in prices: "There was a big petrol crisis. People couldn't heat their castles anymore."

He soon found the perfect castle, one that was almost 1,000 years old. It had been in the same family since 1728, with lots of land around it.

If living in a castle has its drawbacks, they are not apparent to Vervoordt. He has it worked out, right down to preventing mosquitoes from breeding in the moat. "There are lots of carp in it. They eat the mosquito eggs."

With the insects under control, Axel Vervoordt's business is booming. He has even transferred part of his stock of 13,000 items to a 140-year-old distillery in Antwerp that he has rehabbed to accommodate his staff of 70 or so restorers, architects, art historians and buyers who help him not only sell beautiful things to beautiful people but design their homes as well. "I have a lot of young clients and a lot of artist clients. I also have museum clients, and I have some of the wealthiest people in the world as clients," he says. But, he emphasizes, "I don't like living only with expensive things. I love everyday things, like baskets, a beautiful wood tray, a nice wood candlestick. I try to be like a child who looks at things, to just feel the quality of them." □

When Axel Vervoordt was 14, he was already going on buying trips to England. Every trip brought more orders.

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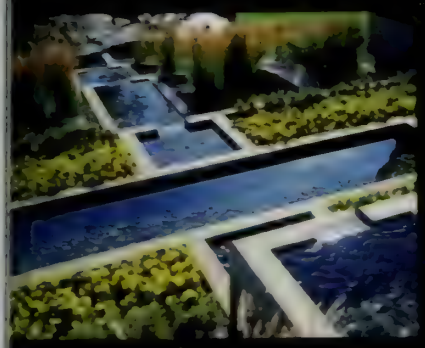
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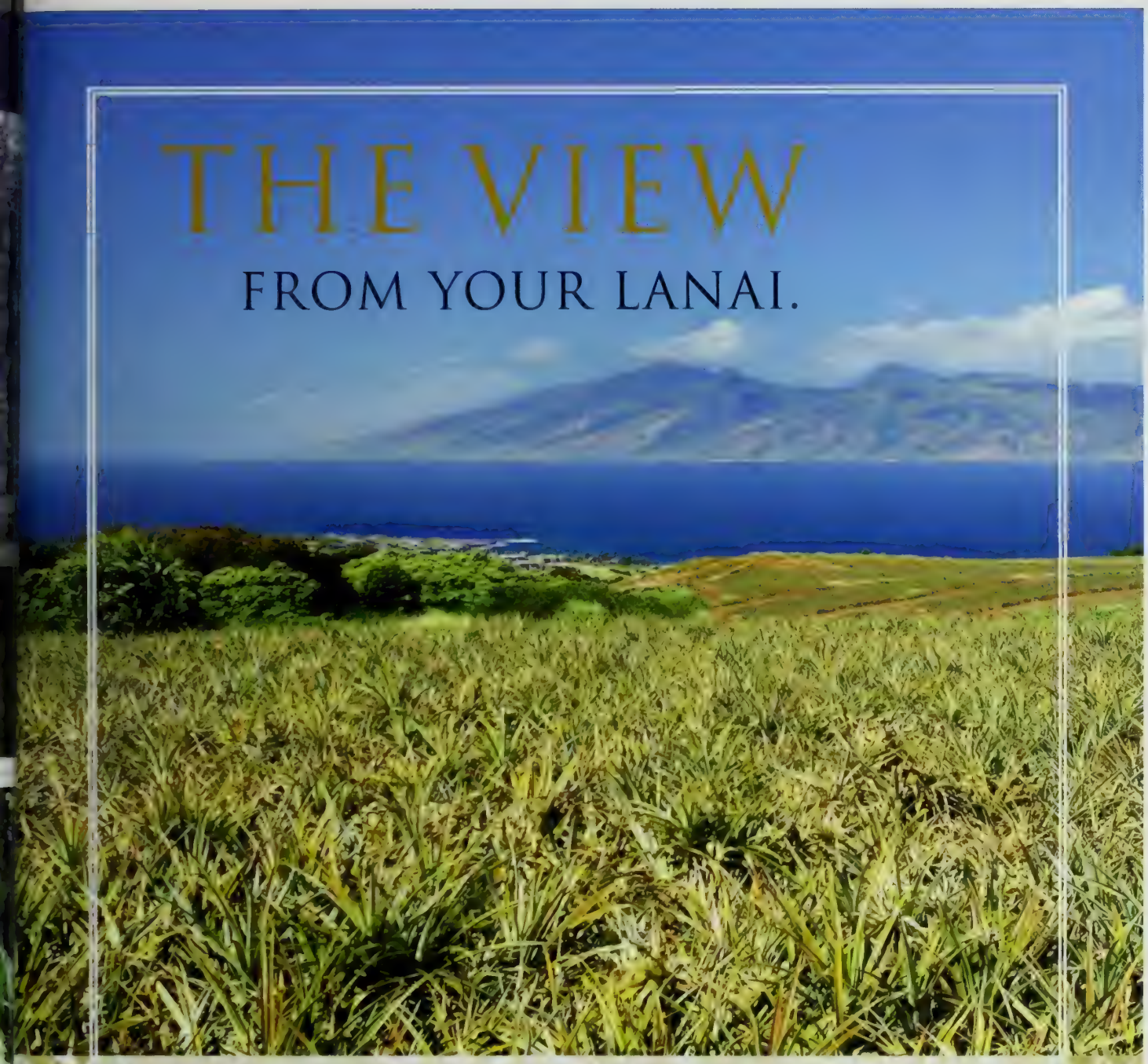


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continued on page 82


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continued on page 84

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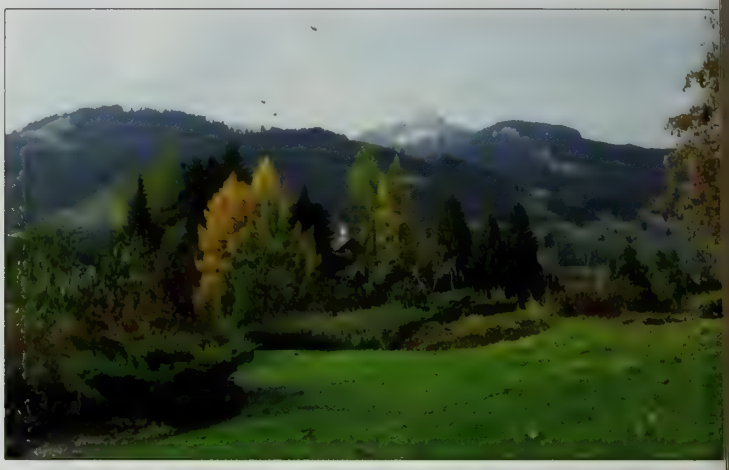
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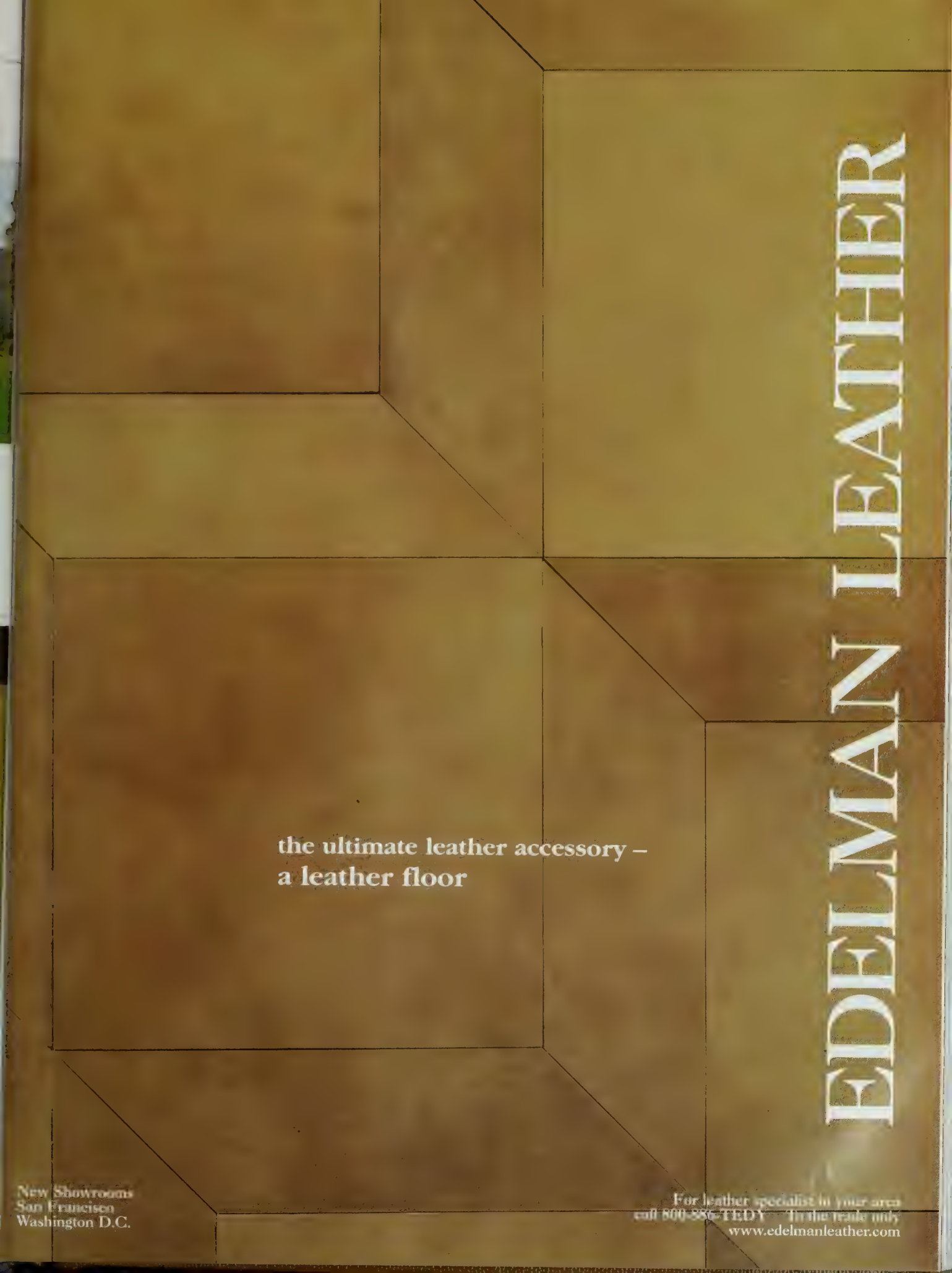


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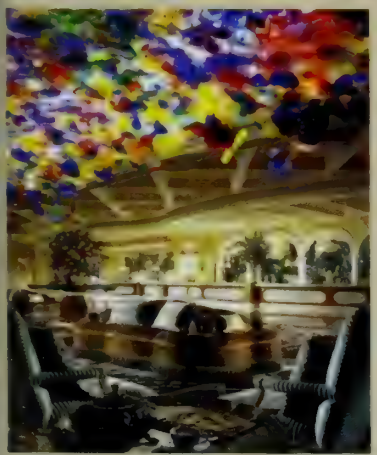
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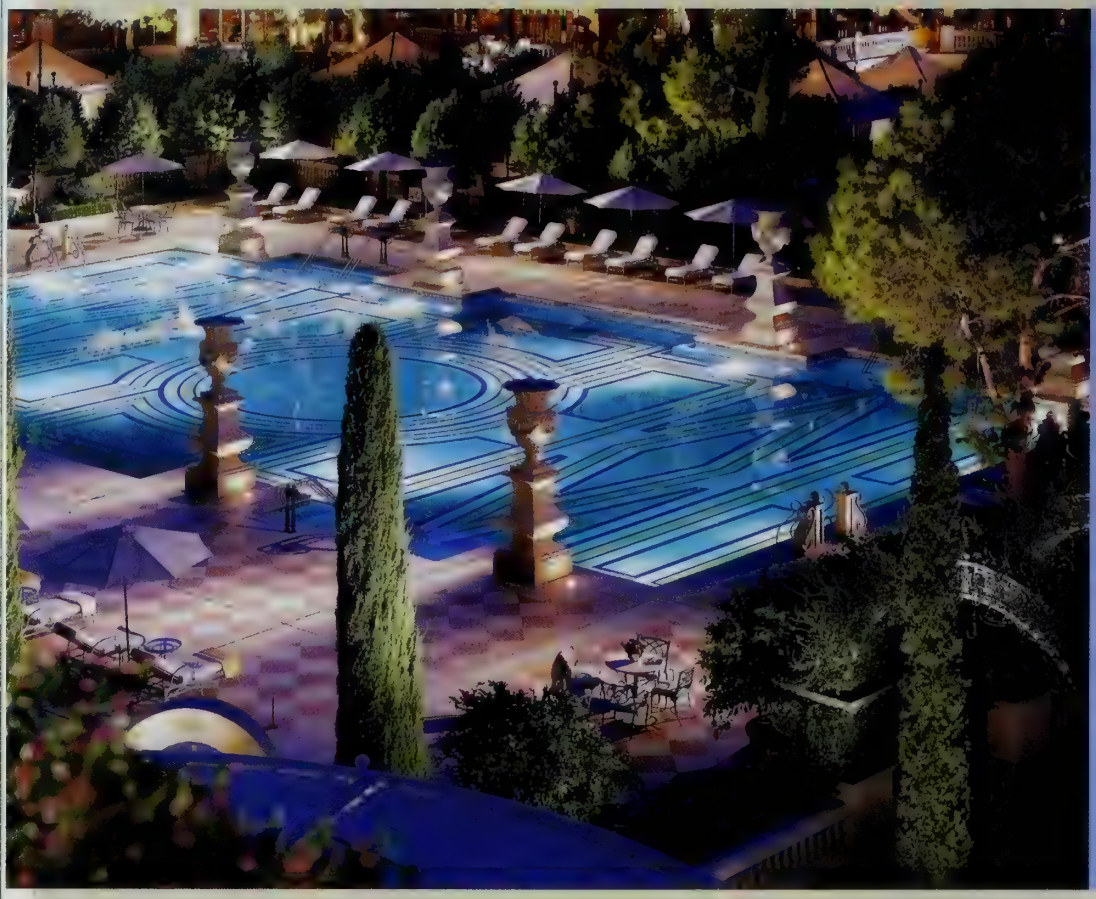
Bellagio Beckons



THE LOBBY, FILLED WITH GLASS ARTIST DALE CHIHULY'S *FIORI DI COMO*

All are striking visuals as visitors arrive at Bellagio in Las Vegas, but what awaits inside is even more remarkable. With award-winning restaurants, world-class boutiques along Via Bellagio, the Bellagio Gallery of Fine Art, Cirque du Soleil's "O," the newly expanded Spa & Salon Bellagio, botanical gardens and more, guests can enjoy an entire vacation without ever leaving the grounds of Bellagio.

A glass ceiling that soars 50 feet into the air greets guests as they enter the hotel. Adjacent to the lobby is the Conservatory & Botanical Gardens. A team of 140 horticulturists keep the foliage not only lush and plentiful, but showcase seasonal flora, with five changes throughout the year. In the fall, the gardens are filled with thousands of orange, yellow, brown and gold plants and flowers. After Thanksgiving comes a one-of-a-kind holiday display, followed by the Chinese New Year design, including a distinctive pagoda and Feng Shui arrangement. In the spring, cherry blossoms flourish and in the summer, flora of equal splendor blooms. The gardens sparkle through a series of embedded light fixtures in the décor that accentuate the beauty of the floral surroundings.



ONE OF THE POOLS AT BELLAGIO

Each year the Bellagio Gallery of Fine Art presents exhibitions drawn from the world's finest museums and collections. On view through January 8, 2006, *The Impressionist Landscape from Corot to Van Gogh: Masterworks from the Museum of Fine Arts, Boston* features 34 masterpieces by 16 of the world's most renowned artists including Cézanne, Corot, Gauguin, Van Gogh, Millet, Monet, Renoir and others. The Gallery Store carries a full line of limited edition and unique gift items such as Fabergé jewelry and accessories, Goebel porcelain, fine prints and original works of art.

Via Bellagio is a promenade filled with every designer store imaginable, including Hermès, Fred Leighton and Tiffany & Co. These upscale boutiques are usually freestanding spaces, but for Bellagio they agreed to co-exist in order to give hotel guests a truly inimitable shopping experience.

The Spa Tower, which opened in December, is the latest addition to Bellagio; it has 928 rooms and suites (for a total of 3,933 within the resort) complete with the most current technology, such as high-speed fiber optic cabling, electronic drapes, 27-inch flat-screen televisions and laptop safes. The expanded Spa & Salon, with Zen design elements and an international array of treatments, provides the ultimate in relaxation. Specially trained therapists have 56 different rooms in which to perform treatments such as Watsu (a stretching massage performed in a special warm-water pool), Thai Yoga Massage and Indian Head Massage. The Fitness Center, with its state-of-the-art treadmills, bikes and elliptical trainers, overlooks Mediterranean-style gardens and is home to the Bamboo Studio—a 1,000-square-foot exercise room with bamboo flooring to accommodate Pilates, kickboxing, spinning and yoga classes.

The new restaurant Sensi has been adde to an already star-studded culinary mi that includes Five Diamond winner Le Cirque and Picasso. Executive Che Martin Heierling devised a pure an balanced menu of Italian, Asian, grille and seafood classics. To fulfill Heierling' vision for the restaurant, the Japanes firm Super Potato designed a space wit four open kitchens in a sunken area in th middle of the dining room, allowing guest to witness culinary creations firsthand.

Award-winning pastry chef Jean- Philippe Maury teamed up with designe Norwood Oliver to open Jean-Philippe Pâtisserie, the first European-style pastry shop in Las Vegas. Located in the new Spa Tower, the pastry shop features the tallest chocolate fountain in the world, circulating nearly two tons of dark, milk and white melted chocolate. "Our approach was not to think we were selling pastries, but rather we approached the



A LUXURIOUS GUEST ROOM

space as if we were selling exquisite jewelry. Pleasure in food is stimulated as much by visual appreciation as by our taste buds," Chef Maury said. To achieve this, four rotating shelf-towers were constructed to hold cakes and other pastries, while each chocolate and petit four is displayed with the same care given to a diamond engagement ring.

Other restaurants to sample during a stay at Bellagio include FIX and MICHAEL MINA Bellagio. At FIX, a warm décor incorporating wood features and seating built on different levels makes the restaurant at once both intimate and expansive. FIX is the ideal destination for diners interested in a pre-show dinner or a lively late-night meal. Designer Tony Chi crafted a dynamic environment of terrazzo tile, rich fabrics and rare wood for MICHAEL MINA Bellagio, a seafood restaurant named for the famous San Francisco chef. Next to the beautiful Conservatory & Botanical Gardens, it showcases two commissioned paintings by world-famous artist Robert Rauschenberg, *Aquacade* and *Dog House*.



THE INVITING FIX RESTAURANT

In addition to the new restaurants and Spa Tower, all guest rooms at Bellagio have been redesigned to make visitors feel more at home. Contemporary wood furnishings and artwork alongside traditional fabrics and accessories complete the signature Bellagio look.

When Oscar Wilde said, "I have the simplest of tastes; I only like the best," he could have been talking about Bellagio. Winner of the AAA Five Diamond Award for 2005, Bellagio is also the only hotel to have two AAA Five Diamond restaurants under one roof—accolades well deserved.

For reservations or information, visit www.bellagio.com or call (888) 987-6667.

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"WHO WOULD HAVE THOUGHT A STRETCH MARK CREAM WOULD TURN OUT TO BE THE ANTI-WRINKLE BREAKTHROUGH OF THE DECADE!"

In a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women across the country are putting a stretch-mark cream called StriVectin-SD® on their face to diminish the appearance of fine lines, wrinkles and crows' feet. And, if consumer sales are any indication of a product's effectiveness, StriVectin-SD is nothing short of a miracle. Women (as well as a growing number of "Boomer" men) are buying so much StriVectin-SD that finding a tube at your local cosmetic counter has become just about impossible. Has everyone gone mad? Well… not really.

Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD's functional components were already backed by clinical trials documenting their ability to visibly reduce the appearance of existing stretch marks (prominent because of their depth, length, discoloration, and texture)… the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker®, StriVectin-SD's exclusive distributor.

"When we first handed out samples of StriVectin formula to employees and owners as part of our market research, the sample tubes were simply marked 'special cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'I can't even notice my crows' feet,' we knew we had something more than America's most effective stretch-mark cream. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, PhD, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle-reduction was occurring. However, based on the incredibly positive reports, I started using it myself — applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented.[1,2] "As luck would have it," Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in both the appearance of overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, with less irritation and faster results — all without expensive (and painful) peels, implants or injections.

Better than Retinol and Vitamin C, But Is StriVectin-SD® Better than Botox®?™

Dr. Nathalie Chevreau, PhD, RD, Director of Women's Health at Salt Lake City based Basic Research®, exclusive distributor for Klein-Becker, explains, "Leading dermatologists agree that Botox is the preferred treatment for moderate to severe frown lines between the brow. But ever since it was discovered that StriVectin could reduce the appearance of fine lines, wrinkles, and crows' feet… the kind of fine lines, wrinkles and crows' feet that can add 10-15 years to your appearance and which costly medical treatments often leave behind… skin-care professionals have been recommending, and using, StriVectin." In fact, researchers believe non-invasive alternatives are better, because, Dr. Chevreau continues, "Topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the skin and wear off."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery. Even better, many dermatologists and plastic surgeons recommend StriVectin in conjunction with cosmetic procedures, including Botox.

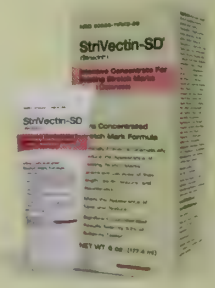
So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end… they may be smarter than you think.

Having a Hard Time Finding StriVectin-SD®?

If you've been searching for StriVectin-SD, you already know it's become almost impossible to find. Don't bother with Neiman Marcus, they don't have it… Your best bets are **SEPHORA** shops, **PARISIAN**, **Lord & Taylor**, ☆macy's *way to shop*, bloomingdales or **Saks 5th Avenue** (they always try to keep it in stock) or, believe it or not, the pregnancy section of your local **GNC** or high-end supplement retailer. To be absolutely sure, you can order StriVectin-SD directly from Klein-Becker at:

1-800-901-5527
or order online at
www.StriVectin.com.

Since StriVectin-SD was designed as a stretch-mark reducing formula, it comes in a large, 6-ounce tube. At $135.00, StriVectin-SD is not cheap… but when used as a wrinkle-reducer, one tube will last approximately six months. By the way, StriVectin-SD is backed by Klein-Becker's money-back guarantee. If StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund… no questions asked.



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Study References:
PO438 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)
[2]PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology (204 subjects, 14 weeks).

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Big Island Production

DAYNA AND STEVEN BOCHCO'S GETAWAY ON THE KOHALA COAST



JIM MCHUGH

As a television writer and producer, Steven Bochco is famous for knowing exactly what he wants. Not surprisingly, when it came to building a house in Hawaii, Bochco and his wife, Dayna, became deeply involved with all aspects of the design. Bochco is an innovator, and his wife has become his collaborator and coproducer. For this Hawaiian house he had a nonnegotiable demand. "I told the builder—who was a sweet guy—'I want to spend my 60th birthday in that house.'"

This was accomplished: The house was finished in late 2003, a month before his birthday. "It was a big birthday. I needed to celebrate it in a special way. And this house has become our second home."

Bochco is noted for giving each of his shows a specific look and feel. He has provided television with some of its most memorable shows, notably *Hill Street Blues* and *NYPD Blue*, as well as his recent series *Blind Justice*. It

Architecture by Hamlet Charles Bennett
Interior Design by Charles Allem, ASID
Landscape Architecture by Greg Boyer, ASLA
Text by Paul Theroux
Photography by Mary E. Nichols



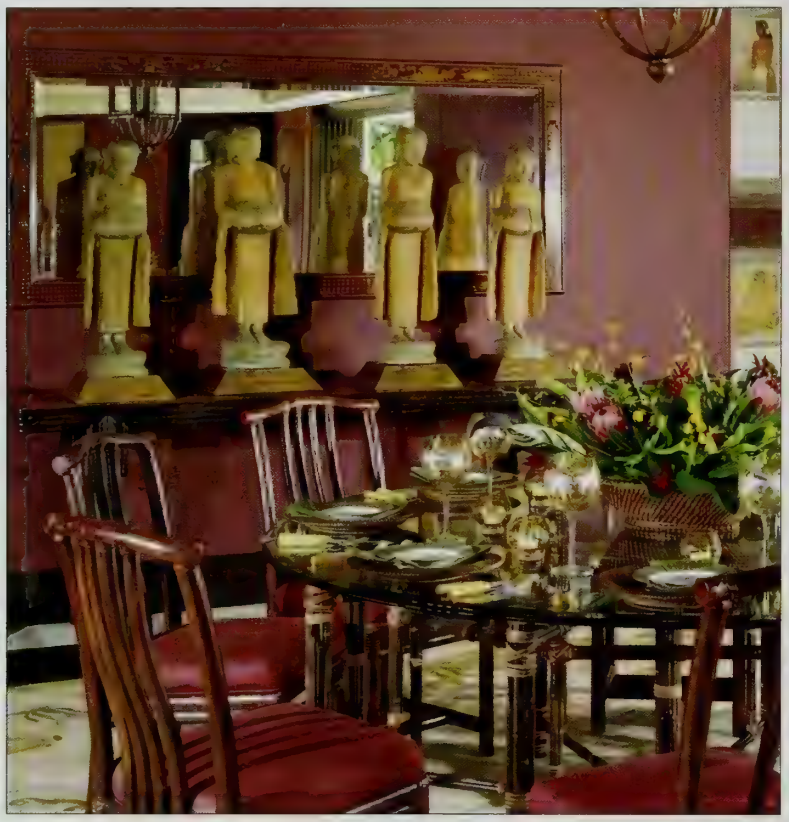
"I wanted something casually elegant," television writer and producer Steven Bochco (opposite, with his wife, Dayna) says about his residence on the Kohala Coast of Hawaii. "Privacy, solitude and a sense of well-being were of great importance in the design," says Charles Allem, an old friend of Bochco's, who was asked to do the interiors.



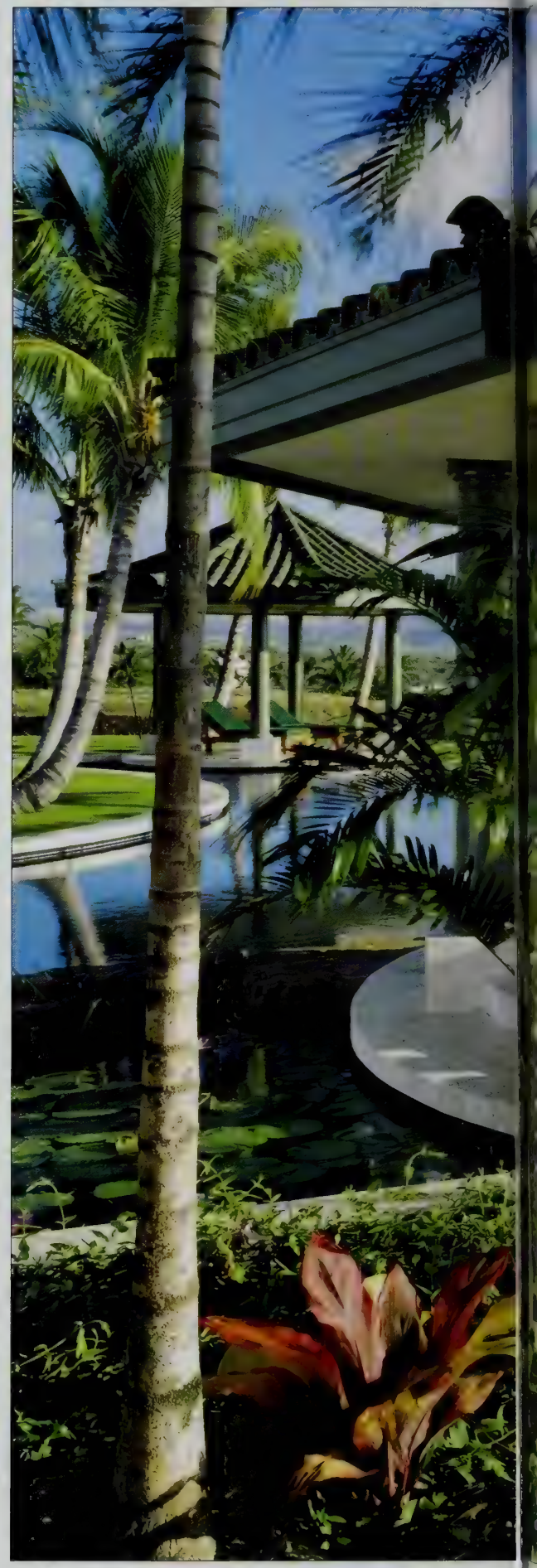


The open living/dining room "has a calm feeling," says Allem. The Japanese screen painting is from Imari. Clarence House orchid-print fabric. Henry Calvin sofa linen. Scully & Scully table lamps. Scalamandré armchairs. Vaughan étagère. Stark carpets. Sunniti outdoor furniture and cushion fabric; Schumacher fabric on outdoor pillows.

BELOW: "The concept for the dining area was to provide a warm, bright dining experience," says Allem. Atop the 16th-century Ming painting table are 19th-century teak Buddhas. Bamboo table and chairs, McGuire for Baker Knapp & Tubbs. Pindler & Pindler chair linen.



RIGHT: The dining pavilion, one of a series imagined by the Bochcos and realized by their Hawaii-based architect, Hamlet Charles Bennett. "We dine out there, depending on the wind," says Bochco. The grounds were laid out by landscape architect Greg Boyer. Janus et Cie chairs.



has usually been the case that what Bochco cares about is what the viewer too comes to care about, and eagerly anticipate, in multiple seasons of a show. With Dayna he has produced a new drama, premiering this summer. *Over There*, for the FX network, is another of Bochco's radical departures. Thirteen hour-long programs are near completion. "It's about the war in Iraq—a war being observed in real time." Throughout his career, Bochco has specialized in offering the viewer the intimate details of his working characters' home life. As a writer, his theme has been the private lives of public people.

This creative interest is apparent in his Hawaiian house. "Dayna and I had a very specific notion of what we wanted," he says. "Dayna pored through books and magazines, and what we came up with was a Polynesian village sort of arrangement, with separate dedicated structures. The idea is that we would eat in one, exercise in another, use one for a media room—that kind of thing. We have almost two acres, so the whole house lies across the property, with room to spare. Because of the nature of the layout, we wanted a buffer between us and the neighbor."

The house—these ocean-front pavilions—is built on a corner lot. His house in Los Angeles also occupies a corner lot. It was important to Bochco that his architect observe and understand aspects of his primary house and his lifestyle, and so he flew the house's architect, Hamlet Charles Bennett, to Los Angeles to size up his living arrangements there.





"We love to go over with a group," says Bochco. "The house is designed to entertain eight or 10 people at a time." OPPOSITE: A guest room. The bed, chairs, tables and ottoman are from Baker Knapp & Tubbs. Clarence House striped fabrics on pillow and bench.

BELOW: The master bedroom is housed in its own pavilion, which connects to the main house via a bridge. Scalamandré sofa and chaise; George Smith desk chair. Screen painting from Imari. Clarence House palm-tree-print fabric and linen on chaise. Stark carpet.



"I had good guidance from the Bochcos," says Bennett. Based in Kailua-Kona, Bennett has a long experience of Hawaii, having lived there since the mid-'60s. He has designed many houses on the Kohala Coast, this golden shore of the Big Island, where the ancient lava flows meet the sea. "We saw how they were living in L.A. A lot of things we did here were extensions of what we saw there, how they lived family style. I answer the client's criteria. Sure, I'd love to have a client be my patron, but it's his house. He tells me what he wants, and I find a way of giving it to him."

The unusual design, which is both supremely comfortable and aesthetically pleasing, is a set of pavilions on the western shore of Hawaii's Big Island. Elements of Balinese, Oriental and Pacific all figure in the structures and interior design. Bennett says, "The 'pavilionness' of it is a function of the large oceanfront lot—we had plenty of room. And it's expandable space—the media room is openable to the ocean."

Designer Charles Allem adds, "Pavilions create a wonderful sense of arrival, and then a departure into a new area. The independent structures of the house give the whole place a distinct character. There's a sort of procession. For example, you cross over a bridge to get to the master bedroom. And there's always an element of surprise with a pavilion."

"It's user-friendly," Bochco says. "I see it as a reflection of our Hawaiian lifestyle, which is casual. It doesn't overwhelm the guest. I didn't want it to stick out. I like the fact that the house has a specific personality. And there's freedom in it—we've had 10 people in the house at one time, and there was lots of elbow room."

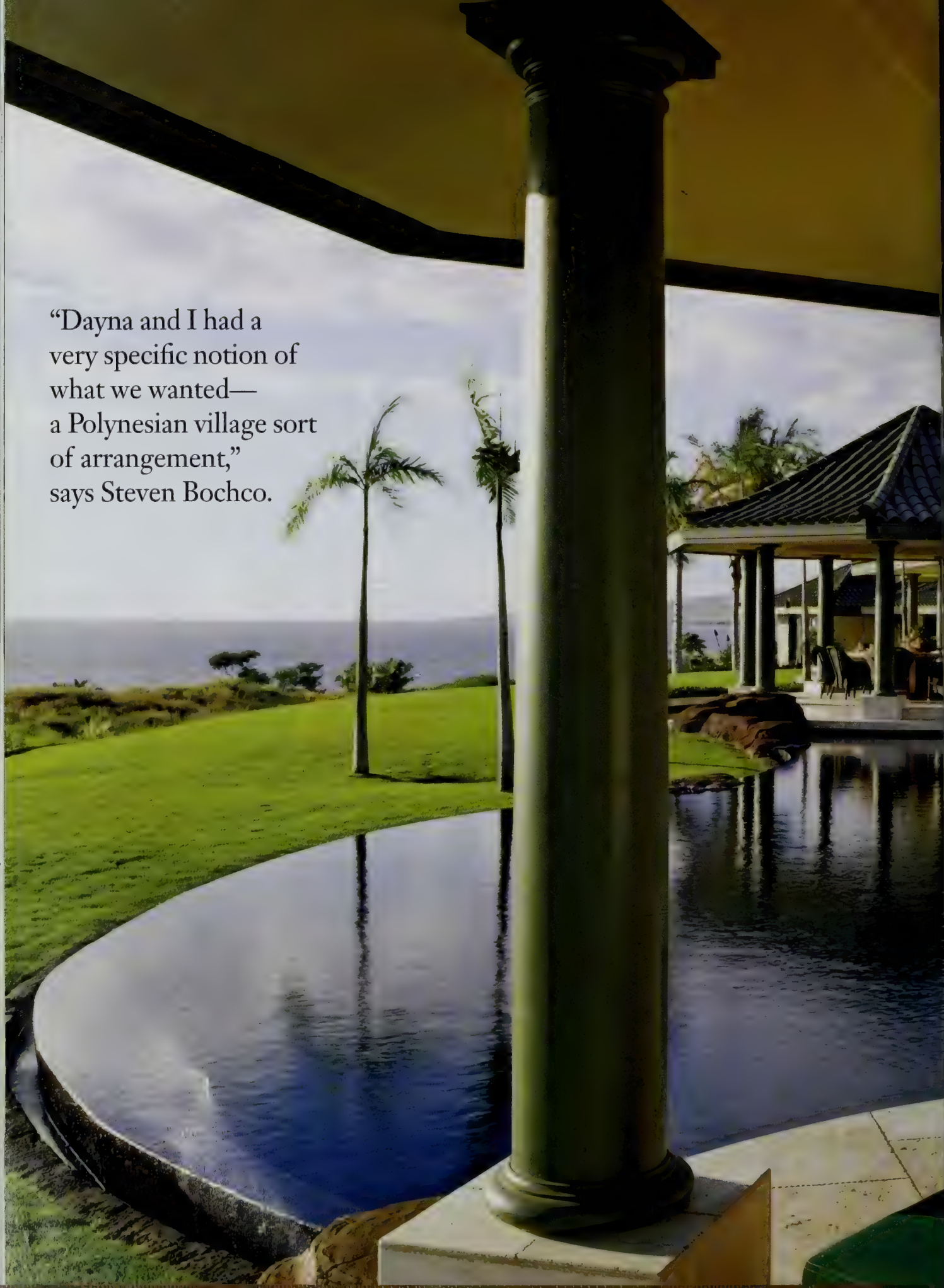
The Polynesian concept met with the approval of Bennett, who explains, "I like to separate various functions of the house, using landscaping, and to let people experience living outside."

Bochco collaborated with Charles Allem on the interior design. "Charles is a genius. He designed my house in L.A. He's a very special and gifted friend. He came up with three complete sets of designs, and we chose from among these, mixing and matching."

"You do one design that's beyond fabulous," says Allem, "and two that would make a great house." As an old and trusted friend, Allem was familiar with the Bochcos' requirements. "I know their tastes. He has a passion for art. And they found many of the pieces themselves—the Buddhas, the artifacts. Things they truly cared for. I don't impose myself, and I don't like repeating the same performance. No one comes to me for a certain look. What matters to me is that the client must be happy and must feel at home."

"He knows the way we like to live," Bochco says. "For example, I have a phobia of rooms that you can't put your feet up in. I need to feel comfortable and at home. You can always re-cover a piece or replace it."

Bochco has found a routine for his set of pavilions in Hawaii. "Every evening I'll go for an hour and read in a rocking chair." The rocking chair, of mango wood, he found in a shop in Waimea, on this island. He is not daunted by the trip from California. "From L.A. to Hawaii is a golf shot—straight—and we don't have to pack." □



"Dayna and I had a very specific notion of what we wanted—a Polynesian village sort of arrangement," says Steven Bochco.



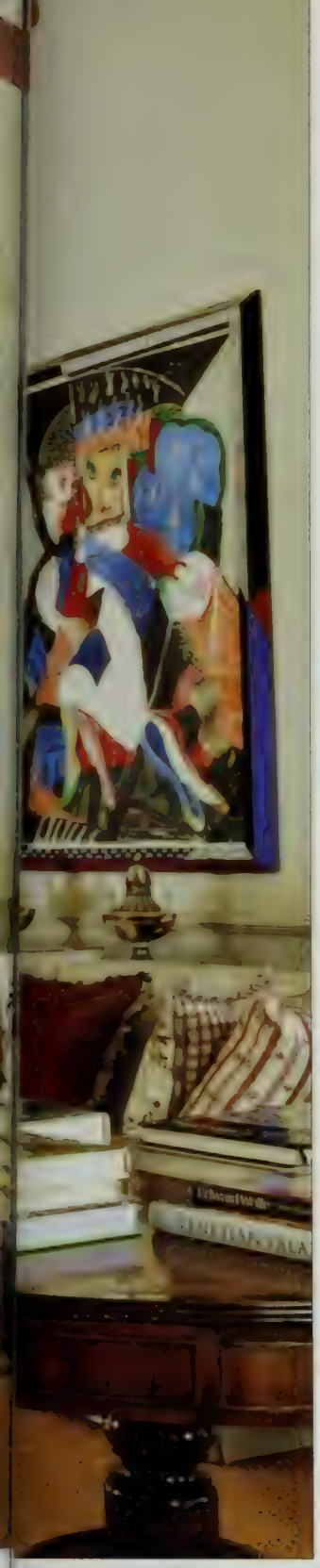
"The property is very well laid out —all the structures are linked conceptually and have the illusion of floating on the water," remarks Bochco. Adds Dayna Bochco, "It's a place where we can really relax and not think about anything. I find it truly beautiful and peaceful."



Stellenberg, an 18th-century Cape Town estate, "is one of the oldest private dwellings in South Africa," says Graham Viney, who assisted the owners in the interior design. ABOVE: A work by David Hockney, right, offers a modern counterpoint to the living room's antique furnishings.

About 20 years ago the owner phoned up and said he wanted to redo a room and he'd like me to help, and I was astounded—I wasn't even a decorator at the time, I was a merchant banker," says Graham Viney. "I'd taken a year's sabbatical to write a book on the great colonial houses of South Africa, of which his was certainly one. And of course it was a house I'd known practically ever since I was born—our parents and grandparents knew each other, so we're the third generation of families to be friends, which is very nice."

The drafting of Viney had required no great due diligence on the part of the owner, a South African industrialist and real estate investor. As he explains, "It was



A Cape Dutch ORIGINAL

LIVING HISTORY AT STELLENBERG, ONE OF CAPE TOWN'S OLDEST HOMESTEADS

Interior Design by Graham Viney
Text by Steven M. L. Aronson/Photography by Tim Beddow



the combination of the fortuitous friendship with Graham, the fact that he knew so much about the house's history, and my wife's recognition that he had, as they say in France, *beaucoup de goût*." So it was that back in 1986 Viney started with that one room (the wife's private sitting room), then quickly moved on to another, and eventually to others, until slowly but surely he had worked through the entire house—all the while taking care to proceed with his historian's sense of the singular importance of the place.

Built in 1740 on a land grant made by the fabled Dutch East India Company to the original founder of the Cape colony, Stellenberg, as the homestead has always been called, may well be the oldest pri-

ABOVE: "The combination of teak, whitewash and thatch is the very essence of Cape Dutch architecture," Viney comments. The house was built in 1740; the decorative pediment was added nearly a half century later, reputedly by French architect Louis Michel Thibault.



"It's not a house you redo from top to toe all at once," Viney observes. LEFT: In the living room, two oil paintings by Strat Caldecott, right, are part of the client's important collection of South African art. RIGHT: Traditional Cape Dutch 60-pane sash windows line the east wing.





vately occupied Cape Dutch house in South Africa. During the 18th and 19th centuries it was the chosen home of a host of high government officials and leading Cape citizens, but the present owner's family has the distinction of being the longest lasting of all its owners, his parents having purchased it in 1953 when he was a boy and turned it over to him and his wife 20 years later.

Of Cape Dutch houses, Stellenberg is inarguably one of the finest and least fiddled with (unlike most, it was neither Georgianized nor Victorianized in the course of the 19th century). Single-storied, thatch-roofed and U-shaped (the two wings creating a pretty courtyard at the back), it boasts a pristine façade, an elegant segmental-topped central gable and assorted piers, urns and railings all added in the 1780s by the eminent French architect Louis Michel Thibault. And though it sits amid sweeping oak-dotted lawns and secluded sun-splashed gardens connected by a shady underworld of walks (the wife is one of the most accomplished of South African gardeners), Stellenberg is, astonishingly, less than a 15-minute drive from the center of present-day Cape Town.

It was decided early on that the decoration of the big, lofty rooms, with their 60-pane sash windows, should reflect the various cultures that had cross-pollinated the Cape—namely Dutch, French and English (there were important pieces of furniture already at hand, and more remained to be collected); and if the result is a hybrid, it is one that looks and feels natural and that is perfectly suited to the





CENTER RIGHT: A stone terrace borders the white garden, which is landscaped with flowering plants that "reflect the whitewashed architecture." RIGHT: "The colors in the breakfast room are historic," Viney says. "They're what they would have used in Cape houses, which are beigey, sagey, bluey, green." Drapery chintz, Colefax and Fowler.



Mediterranean-like climate. Art flows happily through the house as well. The owner is a collector of pictures—especially of the "great South African artists who captured the light here so beautifully." The dining room is "almost all Irma Stern," he points out, and the house contains major works by other internationally recognized indigenous artists, such as Wolf Kibel, Strat Caldecott, Maggie Laubser and Gwelo Goodman. The latter painted a large oil of Stellenberg itself in 1919, which went on to be exhibited at the Royal Academy in London and was subsequently acquired for the old prime minister's residence in Pretoria. "I would love to have it back here, where it belongs," the owner sighs.

The front hall (or *voorkamer*), paved with its original Batavian oxblood tiles, has been left austere in the Dutch way—

OPPOSITE: Viney pushed together a pair of 19th-century French beds in a guest room. ABOVE: For the master bedroom, he designed a large four-poster ("Old Cape beds are small and narrow," he notes). A Matisse drawing hangs beside it. Bed and drapery print, Clarence House.

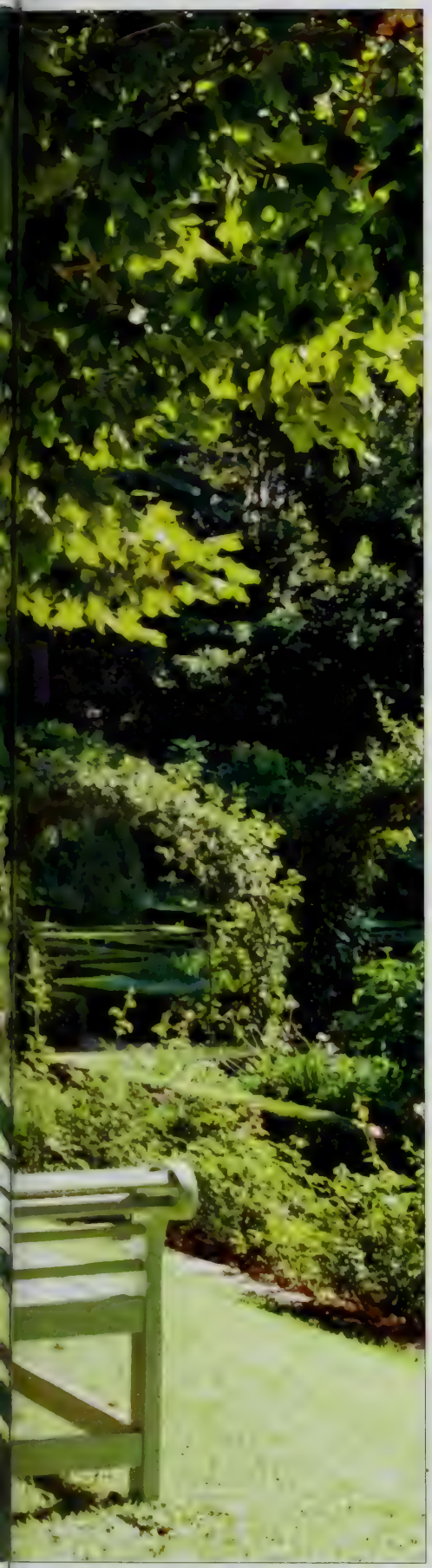
"I brought out the flavor of the house by buying more historical pieces as well as through fabrics and wallcoverings," the designer explains. RIGHT: Of the toile de Jouy in a guest room, the wife remarks, "I bought out the entire stock, and we *just* managed on 100 meters."



Stellenberg sits amid oak-dotted lawns and sun-splashed gardens conne



a shady underworld of walks (the wife is an accomplished gardener).





"I just kept it quite plain," Viney says, instancing his use of crewelwork draperies. Among the four significant pieces of 18th-century Cape furniture here is a large cabinet-on-stand that descended to the owner from his parents (it is made of amboyna and the not misnamed stinkwood—the tree does indeed give off an unpleasant odor). The room's four-leaved teak Cape Dutch screen (or *porte de viste*) with glazed panels is widely held to be the earliest example of its kind on the peninsula.

This screen serves to separate the *voorkamer* from the spacious back hall (or *gaandereij*) that is now used as a formal dining room (the couple entertain a great deal, Viney offers, adding that Stellenberg "in the owner's parents' day was *the* party house of Cape Town"). The 17th-century oak refectory table is one of the finest English pieces in the house. The room also holds four important Cape Louis (that is, 18th-century Louis XV–style) stinkwood side chairs—part of a set that once stood in the old Dutch government house in Cape Town.

Viney installed a Cape Georgian arch to link the two rooms to the left of

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LEFT: "Symmetry is the essence of the garden—and restraint," the wife comments. In 1989 she planted the sunken formal garden—consisting of "geometric beds and profusions of flowers"—based on a design that David Hicks created and presented to the couple as a gift.

ABOVE: Giant pots of plumbago punctuate the corners of the swimming pool, which is set beside a terrace that serves as a casual dining area. At the far end of the pool, a gate leads to the formal garden.

On the BOSPORUS

WITH ECHOES OF OTTOMAN EXOTICISM, A WATERFRONT *YALI* RISES AGAIN IN ISTANBUL





Ottoman panache and modern polish meet in the interiors Mica Ertegun, of MAC II, designed for a New York family's summer villa, or *yalı*, in Istanbul. LEFT: A stenciled wall frieze and a pouf's antique fabrics offset the neutral elements of the living room, which looks out across the Bosporus strait.



The entrance of the main structure—originally the harem—opens onto the pool terrace. Constructed in 1860, the *yali*'s rotted frame required rebuilding; to replicate the ornately carved ornamentation, "every single detail was traced on huge papers," explains the wife.



Interior Design by Mica Ertegun of MAC II
Text by Gerald Clarke
Photography by Erhard Pfeiffer

In ancient times the people who lived on the eastern side of the Bosporus were thought to be either dumb or blind—and possibly both. Anybody could see that the western side of the waterway that separates Europe from Asia was higher and more easily defended, and it was on that side that Constantinople, the present-day Istanbul, was built. But perhaps the people on the eastern bank—the Chalcedonians they were called—were not so dumb after all, for they could witness something denied their smug neighbors to the west. They could watch the sun set over the Bosporus and do a sparkling dance across its turbulent waters.

The Chalcedonians are gone, but the dance continues, a nightly show so mesmerizing that a young Manhattan couple—he's Turkish; she's American—would consider no other spot for a house in which they and their two children could spend the summer. "The sun sets over Europe, and you can

"I always like being on the Bosporus—it's magical," remarks Ertegun (left), who owns a house in Bodrum with her Turkish husband, Ahmet. BELOW: Antique Turkish accessories, such as a copper incense burner, are in the living room. Armchairs, Lee Calicchio. Stark carpet.





LEFT: Features from the 1860 interiors—including the dining room's architectural detailing—were reproduced. "It's traditional in Turkey to have moldings on the ceiling," says Ertegun. A series of 18th-century engravings depict Turkish costumes. Amy Perlin Antiques chairs.

only see a Bosporus sunset from the Asian side," says the wife. "That's what we wanted. We didn't even think about living on the other side."

Over several millennia the Bosporus has given passage to everyone from Jason, who sailed through it in search of the Golden Fleece, to assorted Romans, Byzantines and, finally, Ottomans. In the 18th and 19th centuries rich Ottomans, eager to escape the summer heat of Istanbul, built wooden villas—*yalıs*—along its storied banks. With the fall of the Ottoman Empire after World War I, the *yalıs* fell out of favor, and only recently have Turks realized what treasures they are. The *yalı* the wife saw in the late '90s had fallen so far out of favor that it was, in fact, falling down. Through gaps in the floorboards she could see the Bosporus below. "I looked around and thought, I would be crazy to buy this house."

The setting was superb, however. A cemetery on the hill above guaranteed a green backdrop, and the *yalı* itself was unique, the only one remaining with a balcony projecting over the water. "We wanted to be in a house that reminded us of no other city but Istanbul, and this was it," she says. "It still had its Ottoman integrity." For two years she pondered, never mentioning what she had seen to her husband, an investor who specializes in eastern Europe and central Asia. "I thought he would say no immediately. He's Mr. Shop Around. He

"We wanted to be in a house that reminded us of no other city but Istanbul."

RIGHT: Ertegun shopped for furniture, objects and textiles at Istanbul's Grand Bazaar, where she found the 19th-century embroidered fabric for the decorative pillow in the master bedroom. The striped-silk bedskirt fabric was reproduced from 18th-century Turkish silk fragments.

OPPOSITE: The clients' daughter wanted "to cocoon herself," comments Ertegun, who discovered the antique brass four-poster in New York. "Since it takes up practically the whole room, I picked an airy fabric." Kravet bed-curtain paisley, with Samuel & Sons trim.





BELOW: A balcony stretches along the waterfront side of the harem, left, traditionally used by women and children. Men gathered in the smaller structure, the *selamlik*, now outfitted with media and reading rooms. In front is the wooden dinghy the husband uses for rowing.





would have wanted to look at all the others." The woeful condition of the house did indeed give him pause. "Oh, my God!" he said. "This is throwing money into a deep well. This is a monstrous project!"

He was right on both counts. No amount of money could save the *yalı*'s rotting wood, and the house had to be torn down and reconstructed. Yet before that could begin, a new foundation had to be laid. Istanbul lies on one of the world's most dangerous fault lines, and a seismic analysis disclosed that the house sat on unstable 17th-century landfill. To create secure grounding, the Bosporus had to be walled off with a steel plate so that pilings could be sunk into the bedrock. "It was quite an engineering feat," says the husband.

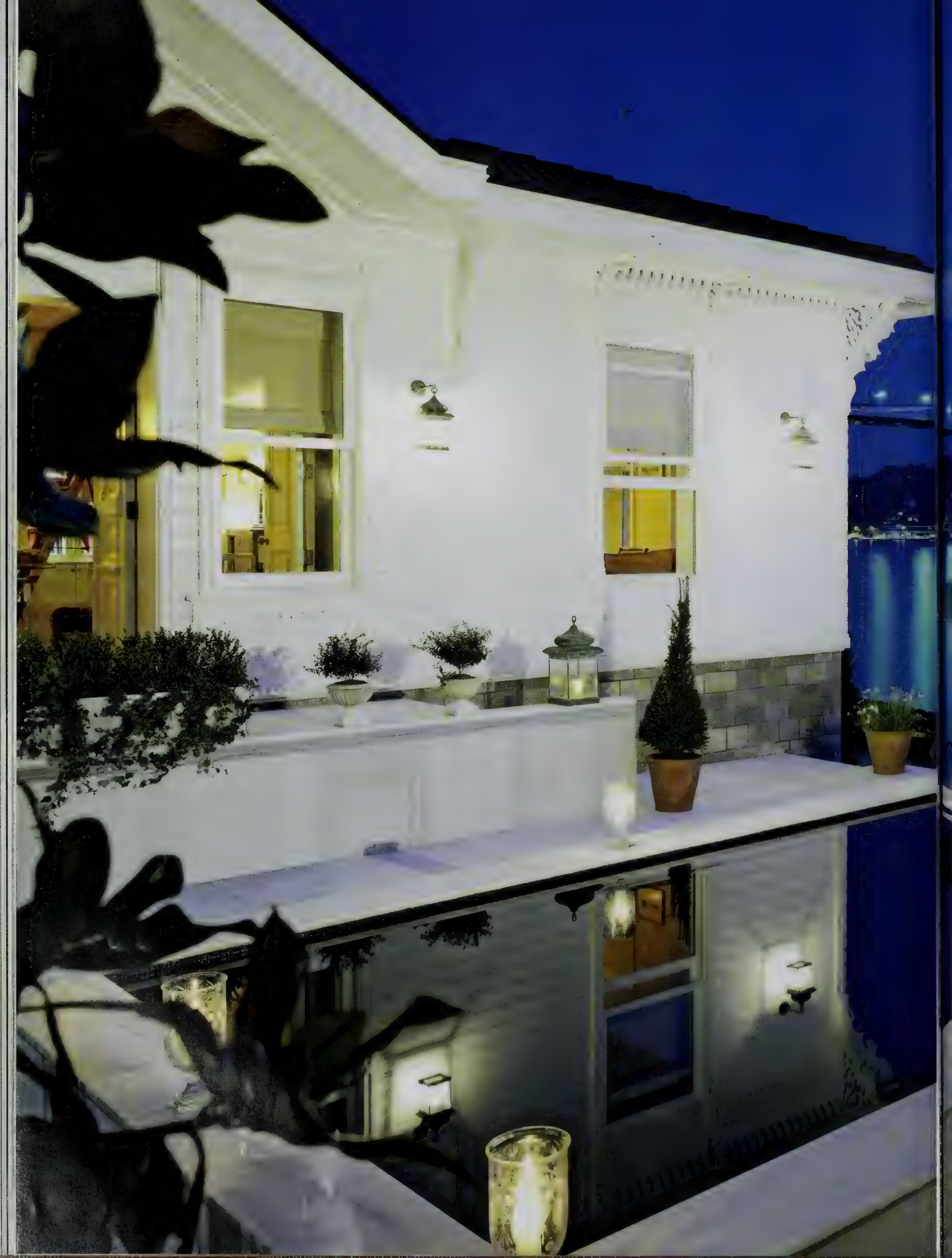
Before the bulldozers arrived, the *yalı*'s intricate exterior designs were traced onto giant pieces of paper, and every surface, top to bottom, was photographed and mapped onto a sophisticated computer program. As a result, says the husband, "everything on the new façade is precisely as it was. Not one square inch of wood is different. We were fortunate in that in a country like Turkey you can get skilled labor at reasonable prices."

For the interiors, the couple called in Manhattan designer Mica Ertegun, head of the firm MAC II. "The real fun of

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LEFT: A chandelier from a Turkish mosque illuminates the entrance of the *selamlik*. Roman shade fabric from Decorators Walk. OPPOSITE: The reading room displays 19th-century Turkish engravings. Center table from Lee Calicchio. Sconce from Amy Perlin Antiques.





The Bosporus has given passage to everyone from Jason, in search of the Golden Fleece, to assorted Romans, Byzantines and Ottomans.



"To build a house on the Bosporus is an act of love for Istanbul and Turkey," observes the wife. LEFT: The Second Bosporus Bridge rises over the water, which the clients use for swimming and sailing. A pair of umbrellas offer shade to banquettes facing the strait.



The Bold and the Bodacious



For Deborah Buck, it's the "integrity and boldness of design transcending era, style, artisan and country" that threads together the varied offerings at **Buck House**, where the mid-century currently holds favor. A pair of Gio Ponti chairs and a large Italian art pottery vase in the Madison Avenue storefront (above), a circa 1950s Venetian gilt table (above right) and a circa 1940s French vanity seat (right) reflect the beguiling diversity that attracts designers such as **Juan Montoya.**

Buck House
1264 Madison Ave.
New York, NY 10128
212-828-3123; www.buckhouse.biz

Bennison

Lorenzo, from Bennison (212-223-0373), is hand-printed in England and is based on an 18th-century Italian damask. The linen-and-cotton blend is available in indigo, brown, gray or beige.







Studio Yria

High in the hills of Paros, Greece, overlooking the Aegean, husband-and-wife team Stelios Gkikas and Monique Mailloux combine their extensive training and individual specialties to design, throw and glaze the signature pottery of **Studio Yria**. Their table settings, decorative objects and housewares—infused with ancient Greek influences and yet completely modern—draw praise from **Andrew Sheinman**.

Studio Yria, Kostos Village, 84400 Paros, Greece
30-22840-29007; www.yriaparos.com



A recent series with Asian undertones reduces the teapot form to essential simplicity.

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At Home in the Surreal World

EXPANDING ON EDWARD JAMES'S VISION IN XILITLA

Architecture by
Christopher H. L. Owen
Text by Patricia Leigh Brown
Photography by Curtice Taylor

"Something in my nature obliges me to be eccentric," the fabulously wealthy and visionary builder Edward James once said. "It is something one is born with, like having green hair."

It is not often that a life springs forth as panoramic, vivid and obsessive as that of Edward James (1907–1984), who grew up stifled and miserable in a 300-room manor house in West Sussex, the heir to a vast mining and timber fortune and the rumored illegitimate son of King Edward VII. An early patron of Salvador Dalí, René Magritte, George Balanchine and the poet Sir John Betjeman, he was the spoiled son of a cold mother, spinning escapist surrealistic fantasies even in his perambulator that would eventually reach artistic fruition in an obscure, orchid-drenched rain forest in Xilitla, Mexico.

It was called Las Pozas, after pools formed by the river, a 30-acre sculpture garden feverishly carved from jungle thickets that today remains a sort of Angkor Wat of Surrealism.

Architect Christopher H. L. Owen has restored and expanded a property near Xilitla, Mexico. Begun by art patron Edward James, it was once part of the gardens of Las Pozas. LEFT: The concrete sculptures, including *La Casa de las Plantas*, were made by James in the early 1980s.





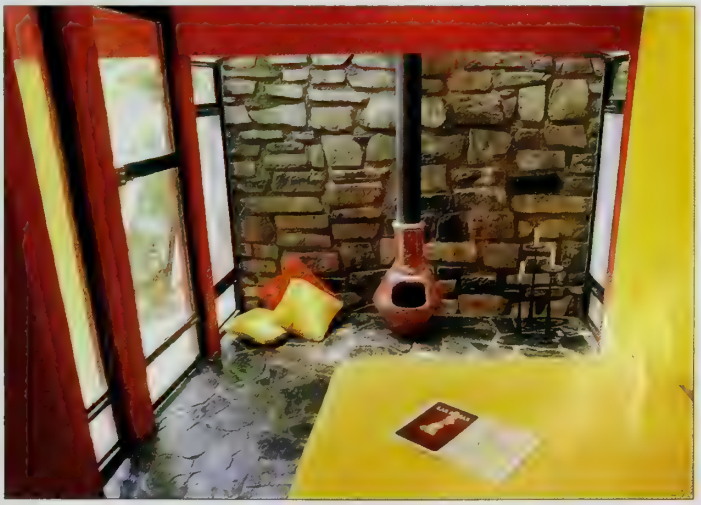
The architect (above), who spends half the year in Mexico, purchased the compound in 2001. OPPOSITE: James created *Hommage de Max Ernst* as a tribute to one of the Surrealist artists he supported. Owen added the base and cushions and transformed the piece into a shower. BELOW LEFT: With views of the Tranquilin river and the surrounding jungle, La Casita serves as a guesthouse and is Owen's most recent addition to the site. BELOW RIGHT: A *chiminea*, a traditional Mexican stove, warms the bedroom, which features a slate-covered floor.

Over a 20-year period, from the early 1960s until his death, the "crazy Englishman," as he was known locally, would conceive a singular Eden for himself, a gigantic folly. Inspired in equal parts by Gaudí, Piranesi, Chichén Itzá and the Watts Towers of Los Angeles—which James was instrumental in saving—Las Pozas was the ultimate act of rebellion against English upper-class restraint: with staircases leading nowhere, concrete flowers perpetually in bloom, platforms and bridges dangling in midair.

A boyhood scene perhaps explains why fantasy played such an important role in Edward James's life. "'Nanny, Nanny—I want one of the children to take to church,'" James recalls his mother saying to the nursemaid in a documentary film by Avery Danziger. "'Which one, madam?'" the nanny inquired. "'The one that goes best with my blue dress!'" she exclaimed.

The cinematic sweep of James's life—the marriage to and public divorce from Austrian ballerina Tilly Losch; the bankrolling of a Balanchine ballet to try to win her back; the subsequent retreat to his father's former hunting lodge, Monkton, which he made over Dalí style, with mock-bamboo drainpipes; James's image enshrined in Magritte's famous painting *La Reproduction In-*





The main structure, La Casa de los Peristilos, was a roof slab and a set of columns when Owen inherited it.





"I did not want to mimic James," observes Owen of the structures he has designed at Las Pozas. Instead, he forged a "contemporary Mexican style" of his own, influenced by Luis Barragán and Ricardo Legorreta. TOP: La Bodega houses storage, a laundry, a bath and staff quarters. LEFT: Bamboolike concrete fencing marks the main entrance. ABOVE: The living room of La Casa de los Peristilos. James intended to use the monumental sculpture as a residence but died before he could complete it. "Making it livable became my first priority," says Owen.

"It was so remote and so eccentric," remembers Owen. "I took one look at it and said, 'I have to have this.'" RIGHT: He now uses the roof of La Casa de los Peristilos as a terrace; however, legend holds that James, who collected wild animals, planned to use the roof as a cage for his tigers.

terdite, which depicts a man shown from behind gazing into a mirror, the back of his head reflected—proved irresistible to Christopher H. L. Owen, an American architect.

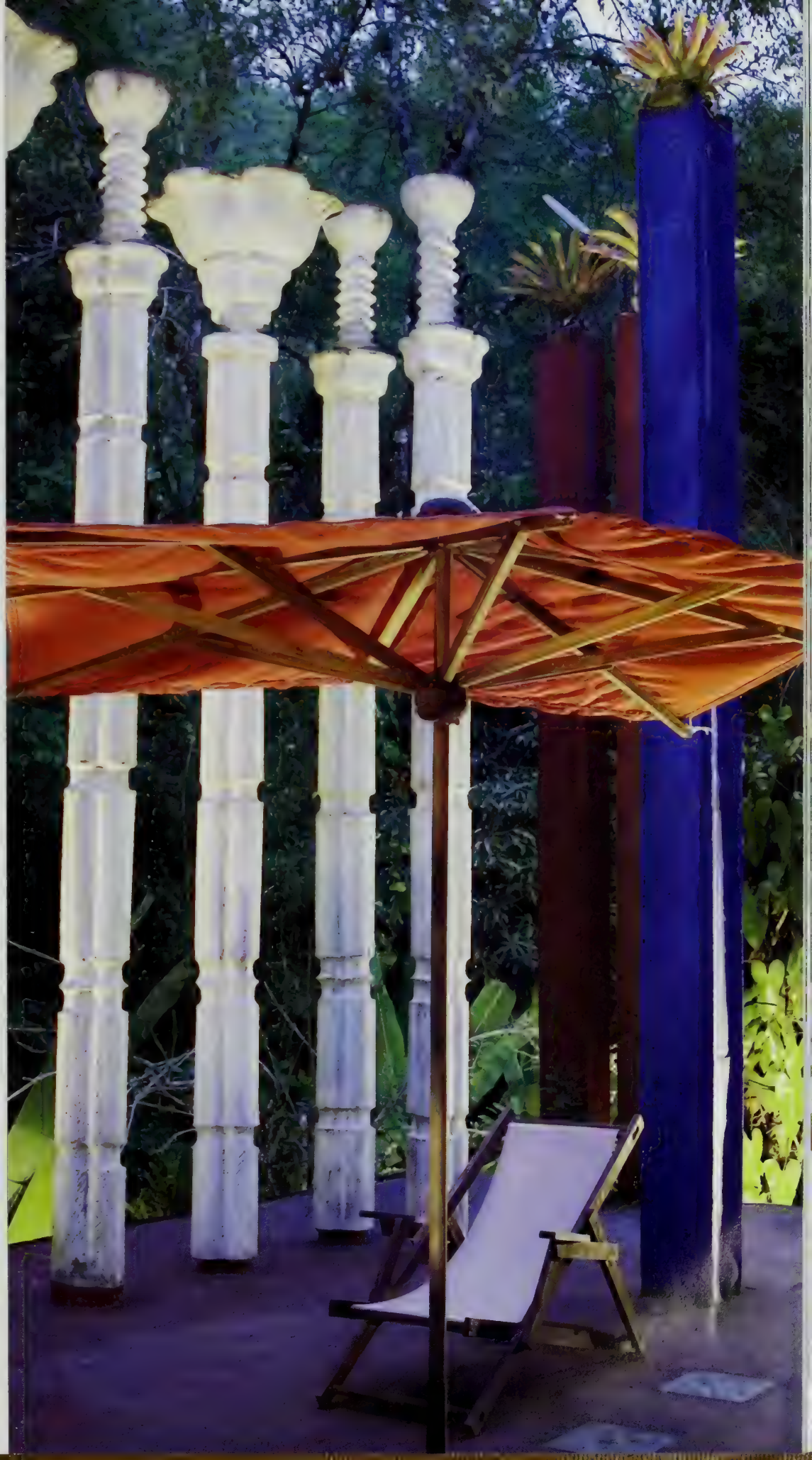
"At first I thought just seeing the place would satisfy my curiosity," says the architect, who purchased the only private portion of the garden three and a half years ago and now divides his time between Mexico and Stockbridge, Massachusetts. "But then the inevitable happened. I had always been interested in contemporary and Surrealist art. But the mystery and fascination of Edward James and what he created absolutely captivated me."

James alighted on the lush landscape beside the cascading Tranquilin river in search of wild orchids. He was accompanied by Plutarco Gastelum, a handsome Yaqui Indian telegraphist who became his constant companion and master builder. Gastelum's wife and four children were James's adopted family. In 1962, when a freak snowstorm wiped out James's beloved orchids, he vowed to build a more permanent garden in which his "ideas and illusions," as he put it, could take root.

Over the next two decades, with help from dozens of local artisans, James built not just a garden but an alternate utopian universe. The project would totally consume him.

In this Lewis Carroll landscape of monkeys and ocelots, butterflies and rampaging waterfalls, James designed 38 cement sculptures that played on the surrealism of nature itself. He christened them with

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ABOVE: "We transformed it into a tranquil place for retirement," architect and designer José E. Solís Betancourt says of the house he and his partner, designer Paul Sherrill, renovated for his aunt and uncle, Raul and Mildred Betancourt, in San Juan, Puerto Rico.

BELOW: The wood ceiling in the vestibule was restored. Mildred Betancourt, an artist, created *Looking to the Past*. RIGHT: The gazebo "is a delightful place for an afternoon siesta," says Solís Betancourt. Chairs, Henry Hall Designs. Perennials upholstery fabric on swing.

In 1978 Mildred and Raul Betancourt and a group of seven friends bought a piece of property on a private lake in Cupey, in the Río Piedras section of San Juan, Puerto Rico, and proceeded to develop it. Betancourt, a civil engineer who was working as a general contractor, had a house built for himself, his wife and their children—then aged 13, 10 and 8. He owned one of the best lots, right on the lake itself. Eventually he bought two additional lots, one on either side of his house. Over the years some of the original owners moved away, and young couples with children moved in. But the Betancourts decided to stay. "This is such an incredible location," Raul Betancourt says. "From this house we see nothing but the lake. We're only 15 minutes from downtown San Juan, but we have the feeling of being out in the country."

Nature Sanctuary

A FREE-FLOWING REDESIGN AND CONTEMPORARY POLISH TRANSFORM A LAKESIDE HOUSE IN SAN JUAN

Architecture and Interior Design by Solís Betancourt/Text by Susan Sheehan
Photography by Gordon Beall



When the children had moved out, married and had families of their own, and the time came to turn the house for five into a house for two—plus the occasional visiting grandchild—the Betancourts asked their nephew, Washington, D.C.–based architect and designer José E. Solís Betancourt, and his partner, designer Paul Sherrill, to design it for them. "I quickly learned how to be a good client," Raul Betancourt says with a laugh. "When José told me that the 7,000 square feet of white tile I had put down 10 years earlier would have to be taken out, I said yes to the nephew I had known since he was a baby."

What was wrong with the floor, Solís Betancourt explains, was that it was neither good enough nor appropriate for the house. "It was commercial tile and looked like plastic," Raul Betancourt acknowledges. "The color was wrong too. I had made changes to the house as an engineer, not as a designer." Solís Betancourt went to Florida with the couple, and together they chose a light walnut travertine to use throughout the house.

While the exterior of the one-story




"We wanted it to be very neutral,
so that the art becomes the
focal point. The incredible plants
provide moments of color."



concrete structure remained virtually unchanged, the designers reconfigured the rooms, opening them up to the light. Wallcoverings that had seemed modern in the 1970s were stripped away, and walls were painted ivory. The original wood front door was replaced with a Solís Betancourt–designed striped opaque-and-clear-glass door framed in stainless steel. For the main stairway leading to the lower level, which formerly had a wrought iron balustrade, the architect designed a glass balustrade capped with a teak banister—a detail that permits maximum light to filter through the space.

In the living area, Solís Betancourt and Sherrill tore down a wall separating the kitchen and dining room, creating a vast space for living and entertaining. The kitchen is now hidden behind a bar. "If one looks at it, one's eye is drawn to a plasma-screen television set in a granite-lined niche on a wall above the sink," Solís Betancourt points out. Teak cabinetry conceals the appliances.

In the master bedroom, the men carved out two large walk-in closets. A custom bed with an upholstered headboard centers the space. "The room has a peaceful, Zen-like feel," says Solís Betancourt. For the bath, he designed a teak vanity, shaped like an inverted pyramid, to lend a touch of drama. The one addition is a second shower—an outdoor one used by Raul Betancourt, alongside the indoor one used by his wife.

Most of the furniture throughout is new and modern, in pale shades of wood or rattan. Four handsome Yin & Yang club chairs with white cushions and wide, lacy rattan arms, conceived by Filipino designer Kenneth Cobonpue, are on one side of the living area; two graceful chaise longues are on the other. "They're low, as is the ottoman between them, so they don't distract from the view," notes Sherrill.

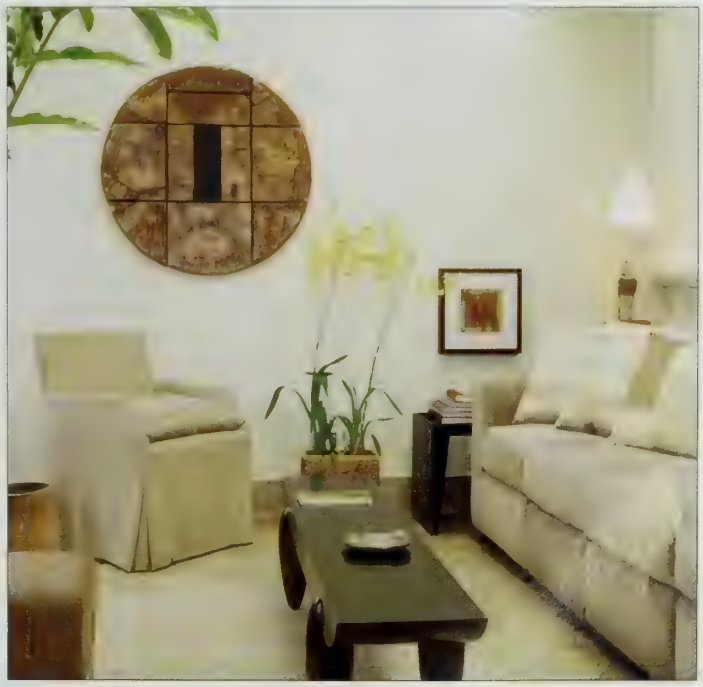
Mixed in are works by Mildred Betancourt. Her pieces are displayed in almost every room of the house—ceramic paintings and sculptures, watercolors and acrylics. "It's excellent living with an artist," says Raul Betancourt. "Mildred even made

The designers tore out a wall in the kitchen to form a large living area. "It has an uninterrupted view of nature," Solís Betancourt notes. The large chaises and leather ottoman are grouped near a ceramic sculpture on a stand by Mildred Betancourt. The rattan ottoman is vintage.


AFRICAN
THE WORK OF FRANK LLOYD WRIGHT

OPPOSITE: Angel Botello's *Girl with Sticks* stands guard in the entrance hall. "The sheer draperies add verticality to the space without compromising the natural light," says Sherrill. Filipino designer Kenneth Cobonpue created the living area's open-weave rattan club chairs.

ABOVE: Jaime Suárez's *Multiple Horizons* dominates a wall in the dining area. Michael Taylor Designs table. Niermann Weeks chandelier. RIGHT: In the TV room, a Mildred Betancourt ceramic sculpture is near a John Saladino chair. The bench is by Christian Liaigre for Holly Hunt.



a ceramic basin for the powder room and one for a bath in the downstairs loggia."

The Betancourts also own works by well-known Puerto Rican artists. One of Angel Botello's bronze sculptures, *Girl with Sticks*, is in the entrance hall. During the renovation, the couple bought *Girl with Bird*, also by the renowned Spanish-born sculptor. It graces the plaza next to the pool. The most striking piece of art in the house may be the sculptural relief *Multiple Horizons* by Jaime Suárez, which Solís Betancourt commissioned for the dining area. "José studied architecture



Most of the furniture is modern, in pale shades of wood or rattan.

with Jaime, and I studied ceramics with him," explains Mildred Betancourt. "We wanted the house to be very neutral and quiet, so that the art becomes the focal point," adds Solís Betancourt. "The incredible plants—bougainvillea, 'Xanadu' philodendron and orchids—provide moments of color."

The downstairs area, which had originally been air-conditioned and enclosed, is now open to the outdoors. The loggia serves as an alfresco living room. Nearby is an outbuilding used by Mildred Betancourt as a studio. And a gazebo near the house is used for large parties. "I'm one of 10 children, and we're a close family," Raul Betancourt says. "On New Year's Eve we invite about 130 guests. Many of them are relatives. During other times of the year we go kayaking and paddle boating on the lake. Our youngest daughter, Jeniffer, an architect, designed a playground for the grandchildren to use. We are fortunate indeed to be living in a tropical paradise." □



ABOVE: "It's used for sunbathing and entertaining," the architect says of the pool plaza, which is adjacent to the loggia. "The pots filled with bougainvillea and beds of 'Xanadu' philodendron make a cool, lush and exotic perimeter." The bronze sculpture is Botello's *Girl with Bird*.



BELOW: The master bedroom. "The upholstered headboard aligns with the windows, accentuating the vaulted ceiling," Sherrill points out. A pair of circa 1960s glazed lamps flank the bed. LEFT: A Solís Betancourt–designed teak vanity defines the bath. The basin is from Kohler.

Indonesia

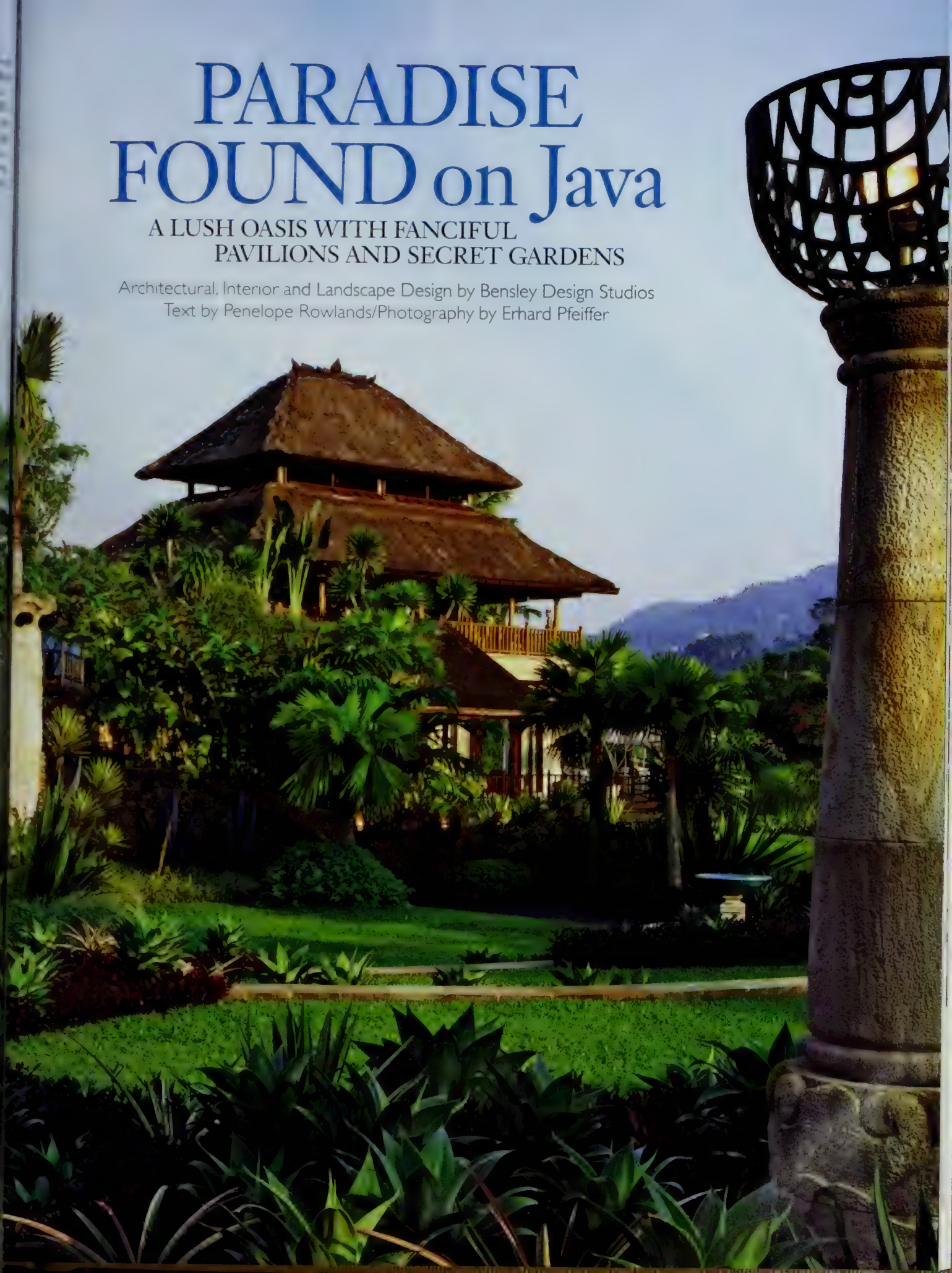


"We've created an atmosphere of Bali with terraced rice fields, Balinese art and architecture, and a lot of artistic surprises," says Bill Bensley, describing his design for a couple's weekend retreat on the Indonesian island of Java. "It's a 40-acre garden that just happens to have a house in the middle of it."

PARADISE FOUND on Java

A LUSH OASIS WITH FANCIFUL PAVILIONS AND SECRET GARDENS

Architectural, Interior and Landscape Design by Bensley Design Studios
Text by Penelope Rowlands/Photography by Erhard Pfeiffer





LEFT: A Balinese-style gate stands at the edge of a water garden—two stepped and overflowing ponds that Bensley reconceived to "act as a foyer to the rest of the estate." Traditional offerings are at the top of the steps, and antique bronze rats from Nepal sit at the bottom.

This is a place where you can filter out the world," a businessman says of his garden-rich estate on the island of Java, in the Indonesian archipelago. "When you enter it, every question, every concern, seems to be lifted from you." As such, it's the perfect antidote to the clamor of Jakarta, where he and his wife spend most of their time. Set among terraced rice fields beyond the Jakarta plains, it's worlds away from the capital's crowds, freewheeling traffic and inescapable fumes.

The couple had long owned a weekend house in the area; after purchasing a neighboring parcel of land, they wanted to expand its gardens. All throughout history, "people have built gardens in their later years, after turmoil and conflict," the husband notes. After years of doing business on an international scale, he was ready to do the same.

He wanted a place to pursue low-key activities—"walking, sitting, resting, meditating, praying, breathing, concentrating," in his own words. ("I'm not athletic," he teases. "I'm the opposite.") And it needed to reflect the style of Java's laid-back neighbor to the east. "Both my wife and I love Bali," he says. "We love

OPPOSITE: He configured the living space in the style of a *wantilan*, an open-sided meeting pavilion found at the center of most villages on Bali. Bamboo blinds are rolled down to keep the interior dry during rain showers. Much of the furniture was made by Balinese artisans.

—takes on a dreamlike quality, enhanced by the region's frequent mists, as it vacillates, eternally, between sun and rain.

Beyond, a spectacular all-purple garden bursts with color; its plantings—among them alternanthera, iris and blue agave—are violet, lavender or purple-tinged. "Every plant is blended and chosen to match," the husband says. Like almost all the others, this garden "developed more or less in the field as we were doing it,"

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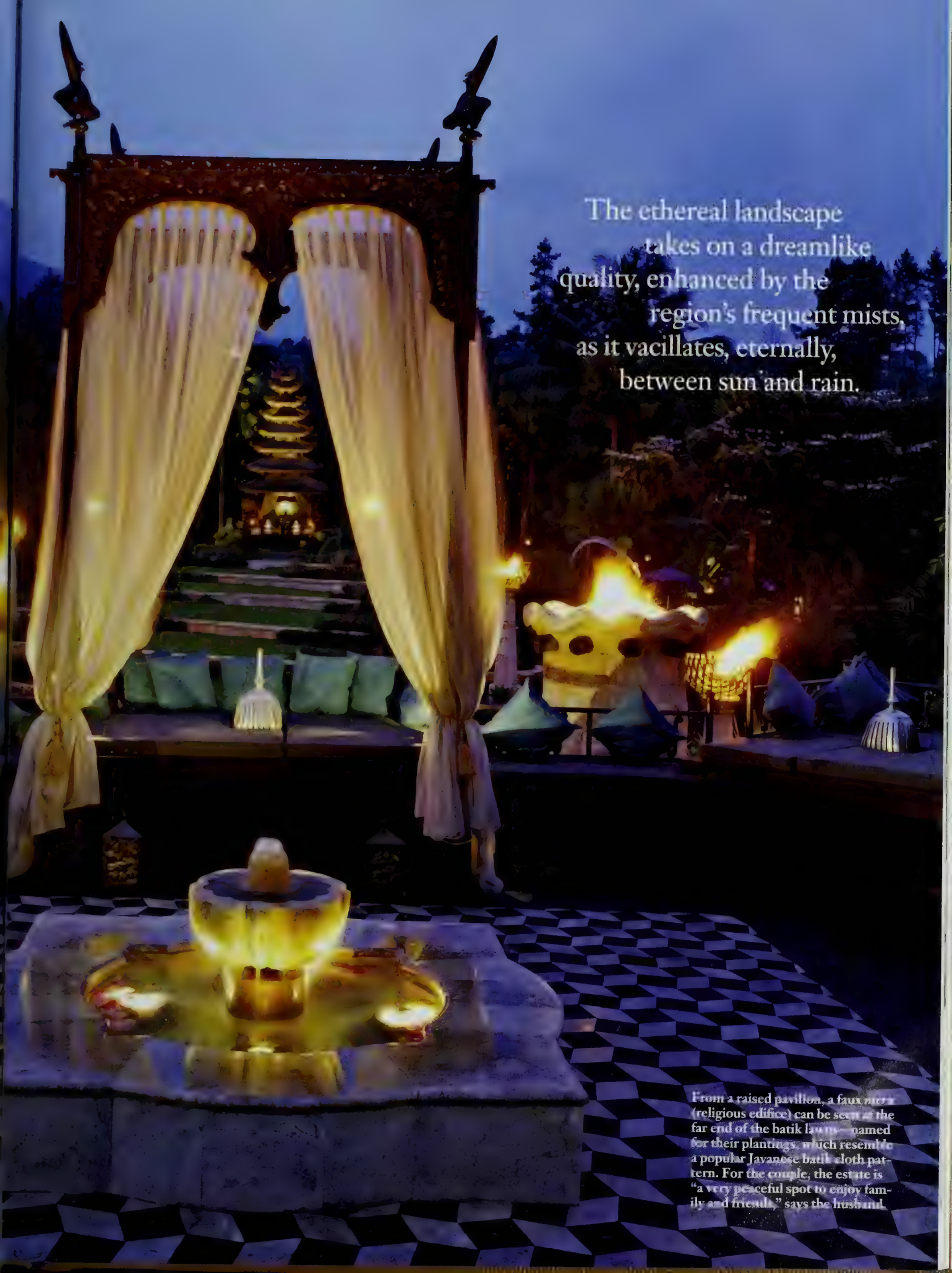
"I wanted a garden with many places to sit down and relax," says the husband. ABOVE: The *balé biru*, or blue pavilion, is used for reading. LEFT: Bensley designed cast-aluminum Balinese dancers "with lamé skirts that dance in the wind" for a wall behind the outdoor amphitheater.







LEFT: In the purple garden, a Balinese-style bell tower "is part of a labyrinth of walkways and courts," says Bensley. BELOW LEFT: Behind a waterfall that cascades from the glass-bottom swimming pool is a sandstone-clad "golden cave." Inside is a custom-made brass bed.



The ethereal landscape takes on a dreamlike quality, enhanced by the region's frequent mists, as it vacillates, eternally, between sun and rain.

From a raised pavilion, a faux *candi* (religious edifice) can be seen at the far end of the batik lawns—named for their plantings, which resemble a popular Javanese batik cloth pattern. For the couple, the estate is "a very peaceful spot to enjoy family and friends," says the husband.

Exotic Allure

John Robshaw Textiles, 245 W. 29th St.
New York, NY 10001; 212-594-6006
www.johnrobshaw.com



John Robshaw's fascination with the fabric-making traditions of India and Southeast Asia led him to develop an exotic-textile line that has garnered much attention. Accompanying this line is his collection of handcrafted objects from the same part of the world. *Ralli* blankets (above) made with vintage fabrics from Pakistan and antique furnishings from India and Tibet (above left) all pay homage to the village artisans who created them. **Calvin Tsao** commends Robshaw's "deep regard for the Eastern tradition of real handwork and craft."



Vintage Pakistani fabrics lend unexpected color and pattern combinations to pillows.

"In Robshaw's pieces one always sees the presence of the human hand."



Donghia

The French company Métaphores—whose fabrics are available exclusively at Donghia (800-366-4442)—has produced *Jungle*, a velvet inspired by the dreamscape paintings of Henri Rousseau.



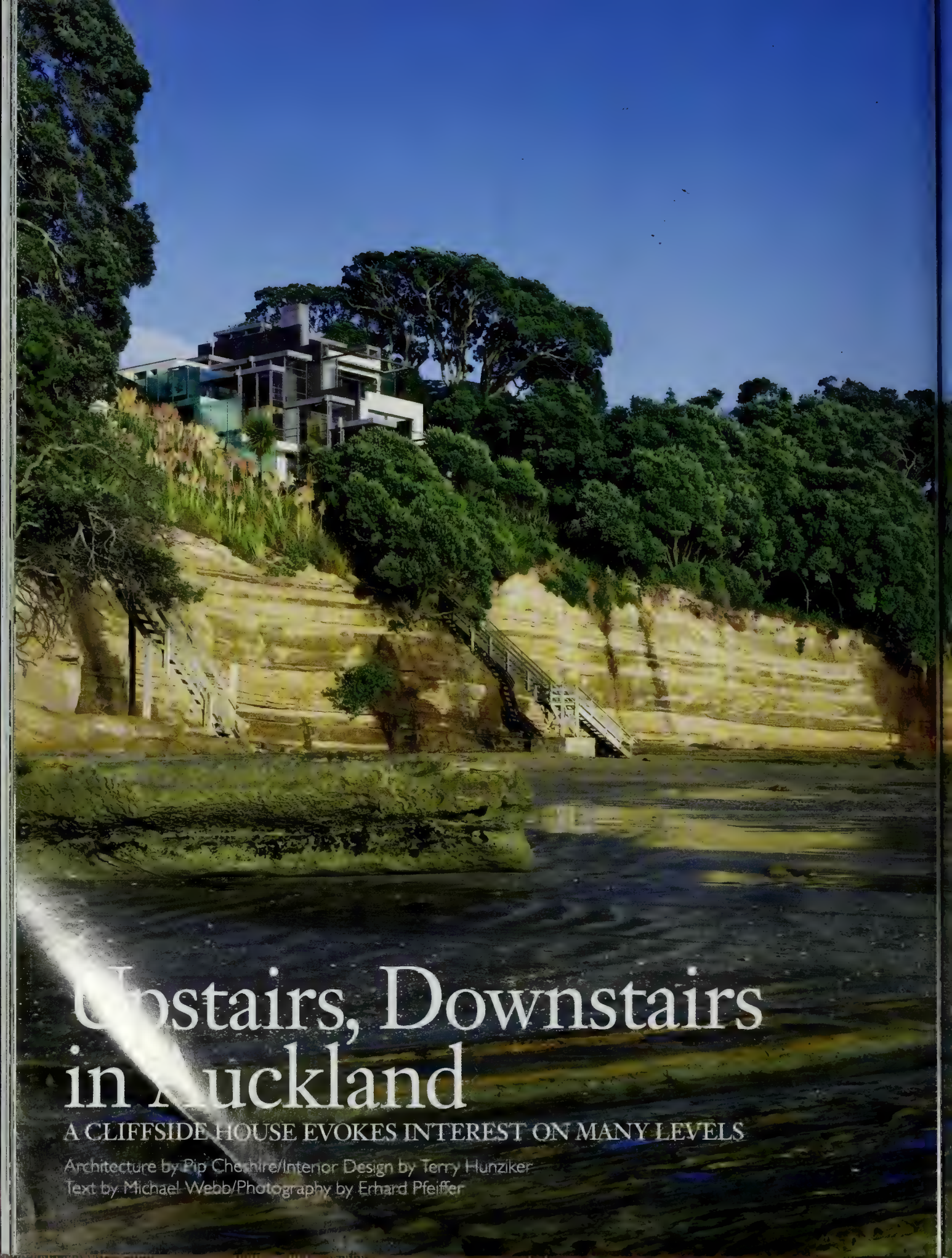
Where Bonsai Take Shape

Near the base of the Koolau Mountains just outside Honolulu is the **Dragon Garden Bonsai Nurseries,** where bonsai master Walter Liew tends to 600 bonsai—a collection considered one of the largest and finest in the world. "In the Asian tradition, a garden without a bonsai is like a rooster without feathers," says Liew, whose designer clientele includes **Kathy Merrill** and **John Maienza.** Liew has cultivated a bougainvillea (above) for over 20 years, while a 90-year-old lantana (below) has taken him some 30 years to shape and reeducate. By appointment.

Dragon Garden Bonsai Nurseries, 41-909 Mahailua St. Waimanalo, HI 96795; 808-259-6886



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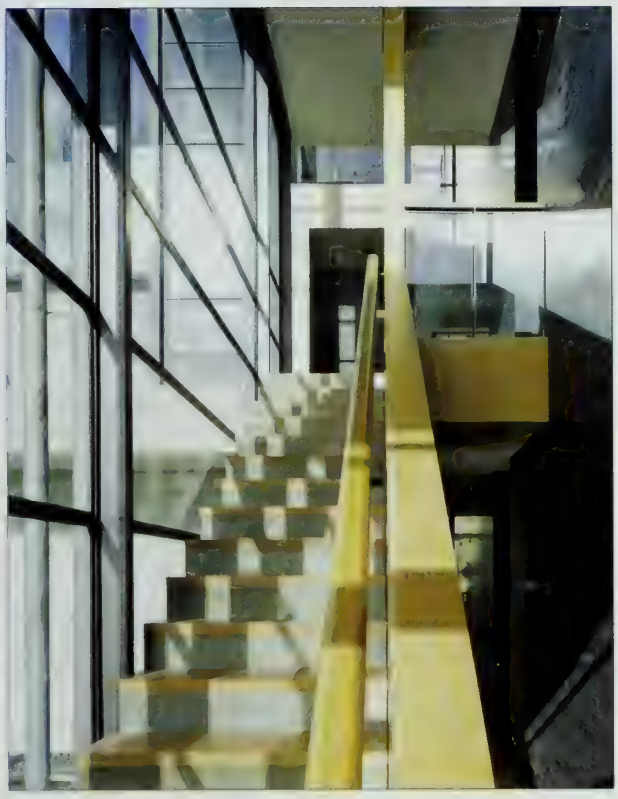


Upstairs, Downstairs in Auckland

A CLIFFSIDE HOUSE EVOKES INTEREST ON MANY LEVELS

Architecture by Pip Cheshire/Interior Design by Terry Hunziker
Text by Michael Webb/Photography by Erhard Pfeiffer

"Visually the house is intended to be seen as a piece of constructed jewelry amid a natural landscape," architect Pip Cheshire says of the seaside Auckland residence he built for Sue and Peter Cooper. He collaborated closely on the project with interior designer Terry Hunziker.





TOP: "An oak stair is the main circulation route through and up and down the house, though there is an elevator." ABOVE: Hunziker designed the living room's sleek nickel-coated fire surround, which complements the zinc-clad wall. Chair, Christian Liaigre for Holly Hunt.





Sue and Peter Cooper are bicoastal in an unconventional way: They regularly commute between their family home in Newport Beach, California (see *Architectural Digest*, August 1997), and the house they recently built for themselves in their native Auckland, New Zealand. The interiors of both were designed by Terry Hunziker, but the similarities end there. In contrast to the traditional courtyarded villa where they raised their five children, the new residence is a sleek exercise in Cubist geometry emerging from a forested slope and facing out over the water to a dormant volcano. Each of its five levels feels like a sophisticated penthouse floating above an idyllic landscape.

A private investor who is currently planning an environmentally sensitive residential community near the farthest tip of the North Island, Peter Cooper has a passion for modern architecture and the unspoiled beauty of his homeland, and he was determined to bring the two together. He had lived on this stretch of the coast for many years and realized what a challenge it would be to fit their house and small residences for their mothers on a steep narrow site. To make it more complicated, the 40-foot cliff is unstable, and all development on this coastline is tightly regulated. "I tried working with several ar-

"The kitchen, dining and main sitting areas all share one level near the top of the building," explains Cheshire. "Each of the five floors of the house expresses a different character and mood," adds Hunziker. The floor is polished concrete. Chairs, Christian Liaigre for Holly Hunt.



ABOVE: "The study is the most private of the public areas, an intimate entertaining space," says Cheshire. "The roof is lifted off the walls to admit light and is kicked up along the north side to allow dappled sunshine in." Edelman suede. Pillow stripe from Pollack.

chitects who didn't understand that we wanted a vertical stack of apartments—a place without grounds that we could lock up and leave," Cooper recalls. "Then we found Pip Cheshire, who shared our vision and understood the site."

Cheshire participated in the [illegible]petition-winning design [illegible]Papa Tongarewa, the [illegible]al Museum of New Zea[illegible]Wellington, but he feels [illegible]fortable working on a[illegible]e scale, one on one. "T[illegible]izing idea of this house is [illegible]ession—a walk from the upper plateau, which is part of a highly developed suburban area, to the lyrical loneliness of the water's edge," he explains. A long flight of steps descends through a sandwich of public and private spaces from the entrance-level living areas to the master suite, a lower floor of bedrooms for guests or the Coopers' grown children and, at the base, an entertainment area opening onto the grounds and a path to the beach. A concealed staircase leads up to Peter Cooper's study and library, and the entire house is oriented northeast, toward California. Retractable awnings supported on projecting metal frames provide shade from the sun, and each level has a different prospect, from treetops to the volcano Rangitoto and a view down to the water.

To accommodate all of the



RIGHT: "The family room is tuned to ensure good sound for the theater and has a perforated-zinc acoustic ceiling. The focus is inward, on people and activities rather than on the view." Sofa fabric from Henry Calvin. Perennials fabric on Sutherland outdoor furniture.

ing for the New Zealand art the owners love to collect.







LEFT: "The master bedroom has a special relationship with the cliff and the native trees," says Cheshire. Hokanson carpet. RIGHT: "The garden terrace is a contemplative area," comments Hunziker. In the distance are the Hauraki Gulf and, beyond, the Rangitoto volcano.



BELOW: "Conceptually, the house as a 'path' from the upper site to the lower garden under the pohutukawa tree canopy is revealed as the play of solid against transparent and planar against frame," Cheshire points out. Standing in the foreground is the curved gym.



program, the clients had to buy a portion of land from a neighbor and negotiate for two years with the local council, which was afraid that new construction would be too obtrusive and possibly trigger a landslide. Finally, the Coopers told them: "If you'll let us cut out the hillside and put in our house, we'll take care of the stability problem by building a massive retaining wall." It took a year to excavate and put in a palisade of caissons, which are now entirely hidden behind the lower stories, and the dense grove of pohutukawas—known as New Zealand Christmas trees for the scarlet blooms they bear in December—was carefully preserved.

As the architecture took shape, the Coopers invited Hunziker to make his first visit to New Zealand, to work closely with Cheshire on the choice of materials and finishes as well as to custom-design most of the furniture. "It was summer, and it reminded me of Kauai," he recalls. "We helicoptered up the coast, and Peter left me overnight at his beach house. I was dazzled by the clarity of the night sky—it was like another world." Hunziker soon had to return to Seattle, from where he and his assistant, David Lucas, communicated with pencils, faxing sketches back and forth.

Everyone agreed on the Portuguese limestone façades, oak floors, oxidized-zinc fireplace wall and subdued tones, and the furniture was fabricated and shipped from the Northwest, as it is for Hunziker's domestic jobs. Its solidity

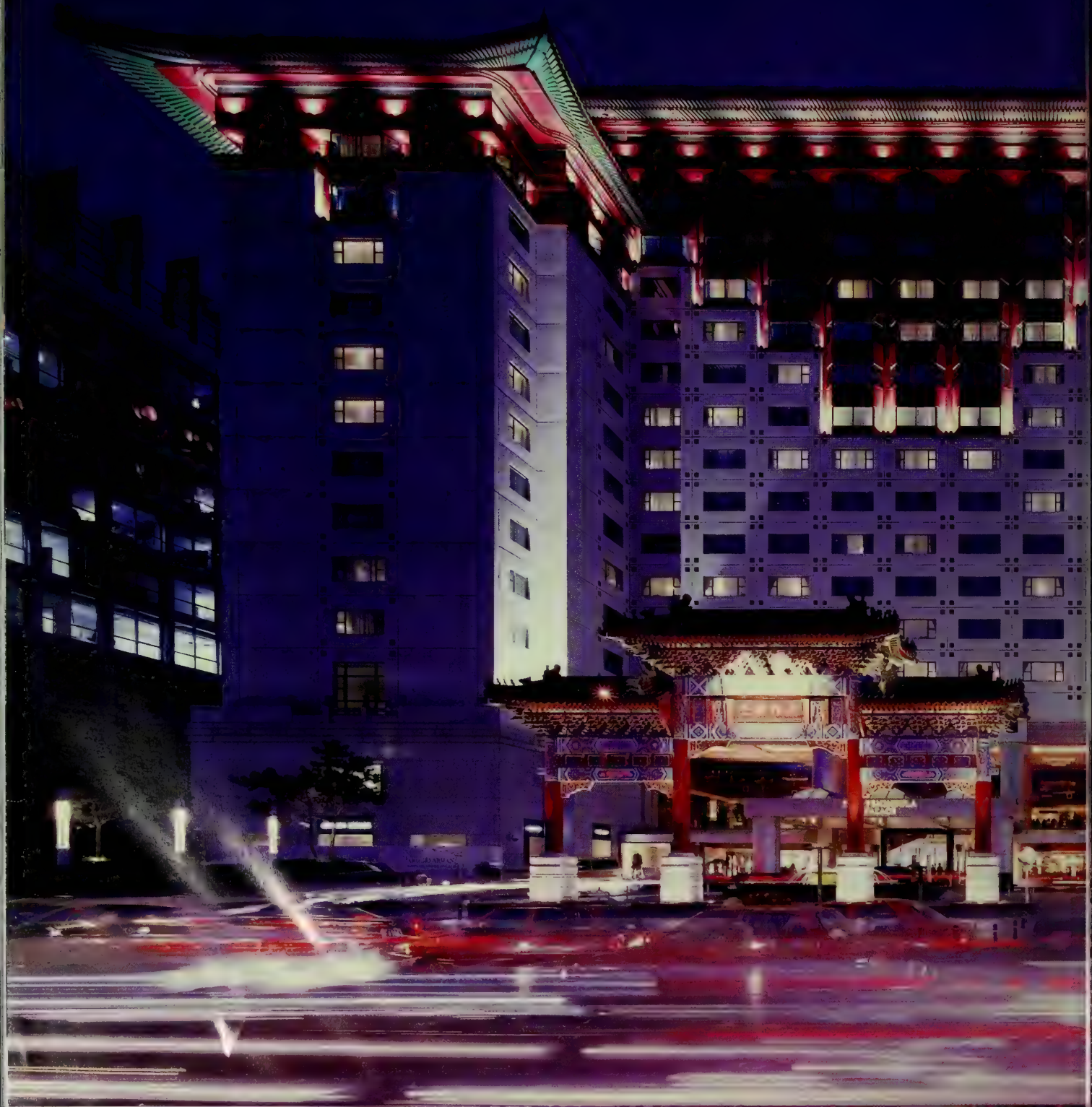
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HOTELS

Peninsula Palace Beijing

MODERN LUXURY REACHES NEW HEIGHTS IN THE FORBIDDEN CITY

Interior Design by Chhada, Siembieda & Associates/Text by Jean Strouse/Photography by Erhard Pfeiffer







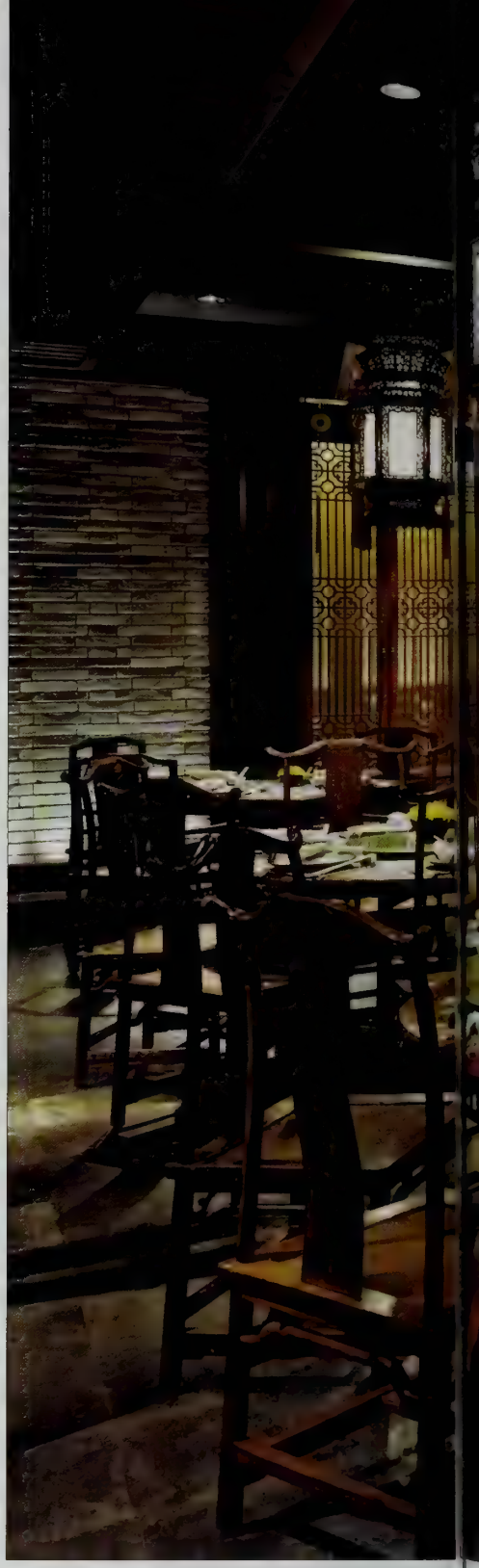
What most Americans knew about China in the late 19th century probably came from chinoiserie in the decorative arts, a vague awareness that Chinese laborers had helped build our railroads, and perhaps an interest in tea, spices, porcelain, opium or silk. During the cold war decades of the 20th century, virtually all contact between America and mainland Communist China shut down. But since the early 1990s the booming Chinese economy, with its 1.3 billion potential consumers and energetic workforce, has been attracting international investment capital, a surge of new construction, thousands of business travelers and an extensive tourist trade. In addition, Beijing will host the 2008 Olympics. One American financier who travels frequently to Beijing reports on "a real sense that this is China's century—the country is finally coming into its own."

The tremendous influx of wealthy foreign visitors has placed high demands on hotels in China's major cities, and the luxurious Peninsula Palace Beijing recently completed a $27 million renovation. Lo-

The Peninsula Palace Beijing has been completely renovated by Hong Kong–based Chhada, Siembieda & Associates. LEFT: Henry Leung, the firm's chief designer, retained the hotel's exterior architecture—inspired by the city gate towers of old Peking—but redesigned the landscaping around the pagoda gateway. ABOVE: The lobby.







"There [illegible]o many restaurants before. N[illegible]focus is on two excellent ones[illegible]John Miller, who oversaw the p[illegible]on behalf of the hotel. ABOVE: [illegible]ing, fine metal-mesh curtains crea[illegible] semiprivate dining areas. The r[illegible]taurant also has an enclosed private room.

cated in the Forbidden City cultural district, just east of the Palace Museum, the hotel has been managed by the Peninsula Hotels group since 1990—with premier sister hotels in Hong Kong, Bangkok, Manila, New York, Chicago and Beverly Hills; two more, in Tokyo and Shanghai, are scheduled to open in 2007 and 2008, respectively. It may come as a surprise to Westerners familiar with the Peninsulas in the United States that these properties are owned by The Hong Kong and Shanghai Hotels—the oldest hotel company in Asia, founded by Iraqi Jews in the middle of the 19th century. A grandson of one of the founders, Michael D. Kadoorie, remains intimately involved in the business, including the business of renovating The Peninsula Palace Beijing.

As the year 2000 approached, he and



his colleagues decided on a transformation that would draw on the rich cultures of ancient Beijing while providing guests with 21st-century technology, comfort and style. To do the job, they chose the Hong Kong design firm Chhada, Siembieda & Associates, with which they had worked before. "It's easy to make a contemporary style work in a four-star hotel," observes John Miller, an architect and the parent company's general manager for design and planning. "It's harder with a five-star hotel, where you want to create a true sense of luxury in every detail."

The refurbishing progressed in stages between 2000 and 2004. Whereas the New York Peninsula closed for 10 months during renovations in 1998, then reopened without a loss of business, that scenario was not an option in a newer market. The

Leung and a hotel manager hunted for objects in local antiques shops, then planned Huang Ting, a Cantonese restaurant, around their finds. OPPOSITE TOP: Antique architectural elements define the entrance. ABOVE: The Ming-style tables and chairs are made of *huanghuali* wood.

The Peninsula Suite, the most luxurious of the hotel's 525 rooms—57 of which are suites—was designed to resemble a traditional Beijing courtyard house. RIGHT: Silk lanterns by Chhada, Siembieda & Associates hang in the casual dining area, known as the China Room.

Throughout the 7,000-square-foot suite, ceilings were raised and finished with old tiles and wood beams. BELOW RIGHT: Antique and modern furnishings were chosen for the living room. FAR RIGHT: In the master bedroom, padded silk panels cover the wall behind the bed.







Beijing hotel did not close, continues Miller, because "the customer base is young and fickle. The challenge was to stay open and not have dust in people's breakfasts."

Apparently, no one complained about breakfast—in fact, food turns out to be one of the outstanding features of the Peninsula Palace experience—but that is getting ahead of the story.

Henry Leung, the project's chief designer from Chhada, Siembieda, kept the hotel's exterior façade but reconfigured the pagoda gateway with a fountain, fresh landscaping and improved access for cars. Guests entering the sleek new lobby find reception and concierge services to the right and, straight ahead, the upper third of a three-story, light-filled atrium. From a balcony in the lobby, you can look down on a magical jumping fountain—jets shoot water into a central pond; controlled by computer, the single shots seem to jump at random, until suddenly they all go off at once and land together with the synchronous grace of ballet.

Behind the fountain, a sculpted curtain of glass and flowing water connects all three floors of the atrium. On Lower Lobby One, the acclaimed new fusion restaurant Jing has three open kitchens, [illegible] enclosed private dining room for 10, [illegible] semiprivate areas and a 1,400-bottle wine cellar. Its most popular dishes include fragrant coconut soup with tiger prawns, *kataifi*-wrapped lobster with spinach and [illegible] dive salad, and roast lamb chops with [illegible] *polata* couscous. To enter the more traditional Chinese restaurant, Huang Ting (Phoenix Court), on Lower Lobby Two, you pass between 200-year-old stone hitching posts topped with lions' heads, from a mansion in Shanxi. Inside, the brick walls have been salvaged from *hutongs*, the ancient Chinese courtyard

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Discoveries by Designers



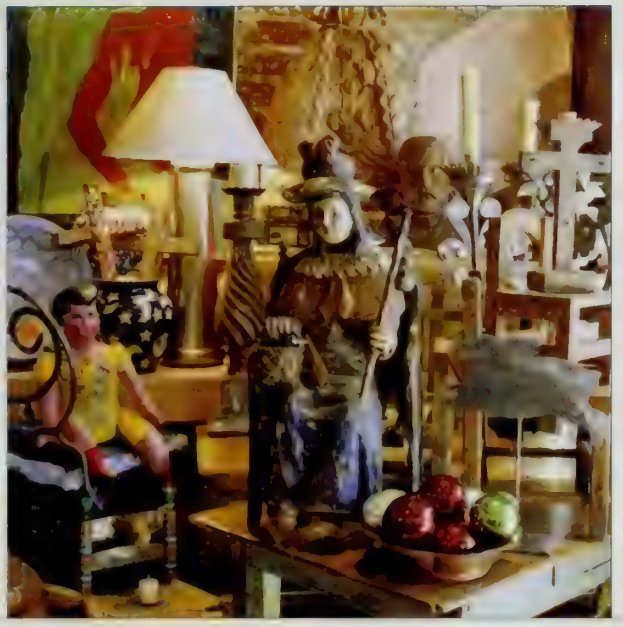
Bergamo

Echo, which is represented by Bergamo (212-888-3333), has created the Opium Collection, inspired by the Yves Saint Laurent perfume. *Yasmina*, shown in blue petrol, orange and green, is an embroidered design of shimmering leaves derived from an ancient Moroccan pattern.

Made in Mexico

In the Old Town section of Puerto Vallarta, Mexico, on a cobblestone street lined with cafés and galleries is **Banderas Bay Trading Company**, where antique furniture and accessories, and examples of Mexican folk and religious art, reflect over 20 years of collecting by owners Tari and Peter Bowman. Selected works by local artisans are intermingled throughout.

Banderas Bay Trading Company
Lazaro Cardenas 263
Colonia Emiliano Zapata
Puerto Vallarta 48380, Mexico
52-322-223-4352









A Turkish Revival

Ceramic-ware production in the Turkish town of Iznik reached its apex in the 16th century and then fell into virtual extinction until 1993, when the Iznik Foundation was created to revive the lost art form. Now some 35 workshops are producing Iznik-inspired ceramics, to the delight of designers like **Murat Atabarut**, who has used the tiles in many projects. □

Iznik Foundation, Oksüz Çocuk Sokak 7
Kuruçesme, Besiktas 34345, Istanbul, Turkey
90-212-287-3243; www.iznik.com

Moscow Variations

ORCHESTRATING TRADITION AND MODERNITY IN A CITY APARTMENT





Architecture by Dmitry Velikovsky
Interior Design by Angie Diggle and Dmitry Velikovsky
Text by Joseph Giovannini/Photography by Tim Beddow

Interior design did not top the agenda of issues in the Soviet Union, but with regime change, Russians became owners of their own apartments, and they suddenly had to confront the question of just exactly what their privatized interior world should look like. The fall of the iron curtain and its collective empire of gray concrete and grim furniture plunged Russia into what psychologists might call a crisis of visual identity. The matter has become even more pressing given the recent building boom in Moscow, where new residential towers are tearing through the city like asparagus on steroids.

One answer has been to pick up where the country left off at the revolution: Why not just dust off Russian Neoclassicism, that very formal, ornate style shimmering in gold leaf and melancholy? A second alternative is revolutionary architecture, the bold, avant-garde adventures in abstract design that flashed for a brief period before Stalin snuffed out the experiments.

Neither, however, has taken hold. If Russia today is no longer Soviet, neither is it revolutionary nor prerevolutionary. It finds itself, instead, in a transitional state that is very open to interpretation as those new creatures of Moscow's cityscape, professional interior designers, find their compass.



One Moscow couple, who have a young daughter, faced their own version of the national issue in the personal microcosm of their empty 5,000-square-foot apartment, a segment of a semicircular apartment house recently built in the fashionable Ostogenka district. At first they thought the answer was classicism of an English variety: "When they came to our office, they wanted a lot of red woods, in the manner of a traditional English house," says architect Dmitry Velikovsky, of the Moscow firm Artistic Design.

Velikovsky, who established

"We had to adjust an orthogonal plan within the curved lines of the building's walls to make the interiors look symmetrical and orderly," says architect Dmitry Velikovsky, who reworked a Moscow apartment with designer Angie Diggle. ABOVE: The entrance hall. Kravet console fabric.

LEFT: Windows frame city views in the living space, which "comprises five different sections; the central sitting area occupies most of it and is the focal point," explains Velikovsky. "The fireplace is made with glass screens." J. Robert Scott drapery silks and ottoman leather.



"We never advocate a really heavy feel but always try to make tradition lighter and more modern," says Dmitry Velikovsky.

ABOVE: "The antique leather screen was the starting place for the whole concept of the apartment," notes Velikovsky. "Its colors were the base for the palette." The dining chairs, covered in Robert Allen fabric, "are white to offset the very graphic screen." Colombo USA table.

OPPOSITE: "We integrated the library into the living area. It was scaled to fit under the gypsum ceiling molding." The lamp is a 1924 Edouard Bucquet design. Bookcases and cabinetry and writing table from Colombo USA. Edelman leather for tabletop. Stark carpet.





A 19th-century French console table is set before a grid of framed architectural frescoes in the private-area hall. "The oversize console and large Florentine lantern increase the scale of this space," Velikovsky points out. Jim Thompson chair silk. Pillow trim from Kravet.

the company about 10 years ago, invited Angie Diggle—an interior designer who had worked with him in the Russian capital before returning to her London base—to collaborate on the project. He would design the layout and she the décor.

"Basically, we never advocate a really heavy feel but always try to make tradition look lighter and more modern," says Velikovsky, who descends from a long line of Russian architects. "My attitude is to adapt the traditional to modern times."

"I'm not comfortable walking into a heavy room," says Diggle. "I try to find the middle ground, abstracting the elegance from traditional designs, streamlining a bit. In my work, classic meets contemporary, but with a comfortable twist, in a more buoyant palette. I enjoy mixing old and new."

The key that unlocked the entire design lay in an 18th-century screen. Few antiques in Russia survived the revolution, World War II, general neglect and regimes that sold off the country's patrimony. Designers now often locate their antiques abroad. On King's Road in London, for example, Diggle found a four-panel leather screen, its shaded garlands and foliage painted in honey tones against a sky-blue background. The piece soon became a focus of visual agreement for the designers and clients.

Sometimes decorators decide to build a room around a rug or a painting, and the screen, full of curves, became the point of departure, carrying the DNA of the whole project. "The couple both come from families with a maritime background, and they loved the screen, with its

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ABOVE AND BELOW: "Angie and I wanted to create a traditional master bedroom with a minimalist touch. We kept to light brown and off-white. The intense pattern of the upholstered walls contrasts with the stark, modern feel of the limestone bath." The birdcage is French.







The Tropic of Punta Cana

HARNESSING THE SEA, WIND AND SKY FOR A FAMILY RETREAT

Architectural, Interior and Landscape Design by Juan Montoya, ASID
Text by Wendy Moonan/Photography by Gordon Beall



Designer Juan Montoya created a hacienda-style beach house in the Dominican Republic for Venezuelan clients. He did the architectural and interior design, as well as the landscaping. ABOVE: Crisscrossing jets of water in the courtyard's fountain mimic those of Spain's Alhambra.

LEFT: Massive eucalyptus columns support the 37-foot pitched roof of the outdoor great room, the family's main social gathering place. "The house is a new take on an old style," says project director Carlos González. "The language is reminiscent of a colonial from Latin America."

After 30 years of producing stellar interiors, Juan Montoya, the New York–based designer, recently built an entire house —creating the architecture, the landscaping and the interiors—in Los Corales de Punta Cana, an exclusive new residential enclave in the Dominican Republic. "I did it from the ground up," he says proudly. "I had carte blanche."

A few years ago the clients, a Venezuelan couple for whom he'd already done three projects, asked him to look at some land in Punta Cana. They had rented a house nearby and were considering buying property on the beach.



LEFT: Two of the living room's six sets of French doors open to the terrace. The X shape, a design element that appears throughout the house, "emphasizes the height of the ceiling," Montoya explains. A trio of pre-Columbian figures are atop a low table from India.

BELOW: In the dining room, as well as in the living room, beams were added to the ceiling to enhance "the Spanish colonial feeling," says González. "But only one beam is structural," he adds. Wood-and-rattan chairs surround tables that, when combined, can seat up to 16 people.



He flew to Punta Cana, which has a small, private airport—complete with thatch-roofed terminals—and inspected the site: a long narrow lot covered with scrubby vegetation on a sandy beach.

He walked the neighboring area and found it almost empty. "There was one house next door, which belonged to Oscar de la Renta, and a couple of others," Montoya recalls. "The houses were all very enclosed, for privacy and to shelter them from hurricanes. They gave you no sense you were at the beach. I wanted to design a house where you could walk barefoot all day long and see the ocean from all the rooms."

As soon as he surveyed the lot, Montoya, who studied architecture for five years in his native Colombia but never got a degree, immediately sketched a Spanish-style courtyard house on a napkin. He showed it to the clients, who accepted it on the spot.

The house today is not so different from the one in the initial sketch. It is a two-

BELOW: A late-19th-century ceramic-and-pewter vase from Morocco punctuates a niche in the corridor. "A room can be more attractive with fewer pieces in it," says Montoya. "That's my career philosophy."





ABOVE: One of the house's five guest rooms. "The panels on the windows control the light coming in," says Montoya, who designed almost all of the house's furniture to be built by local craftsmen. "Anglo-Indian style and rattan furnishings give a light, tropical feel," he explains.

The residence has two master bedrooms, each with a wraparound terrace overlooking the pool area. BELOW: The south-wing master bedroom features *Tête Surrealistic*, a 1961 oil by Wilfredo Lam. RIGHT: "I opted for chairs with a Moroccan aesthetic," says Montoya.

story structure with large eaves sheltering patios on the outside and walkways around the inside. The cedar-shingled roof protects mustard-yellow walls made of a local stucco known as *perrilla*, which is a combination of pigments, sand and cement.

Majestic 25-foot-tall eucalyptus poles support the roof and the second-floor galleries. A long, narrow water channel bisects the courtyard. Beyond it is a double-height great room that opens onto a terrace paved in *coralina*, a pale local stone embedded with fossils.

"I grew up in Colombia in a house that was a series of courtyards," Montoya says. "I thought I could re-create that experience by making a one-courtyard house with a side open to the sea."

The clients use the house only for family vacations ("They are always all together," Montoya says. "The clients, their children and grandchildren are inseparable"), so the program was simple: nine bedrooms (including guest rooms on the first floor), a living room, a large dining room, a children's playroom, an outdoor great room, a pool, a beachside bar and changing rooms. Montoya added a screening room and a home office because the clients are in the film-distribution business.

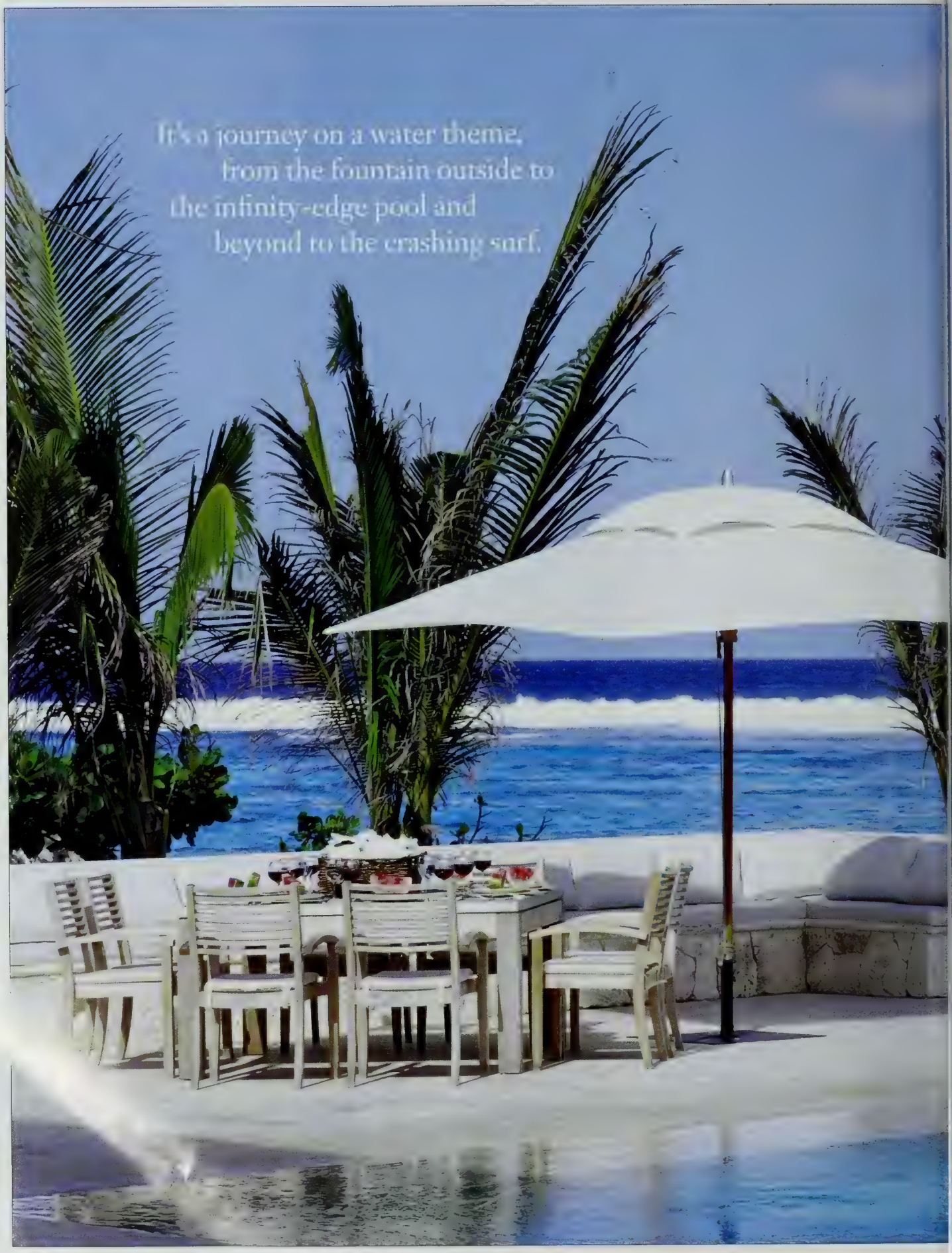
"It's functionally clear, so there is both







The master bedroom and its private terraces, bath and office take up one side of the second floor.

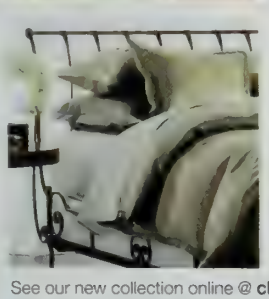

It's a journey on a water theme,
from the fountain outside to
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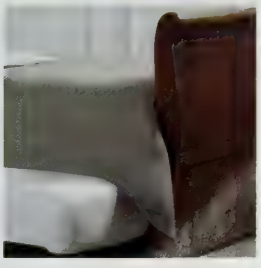










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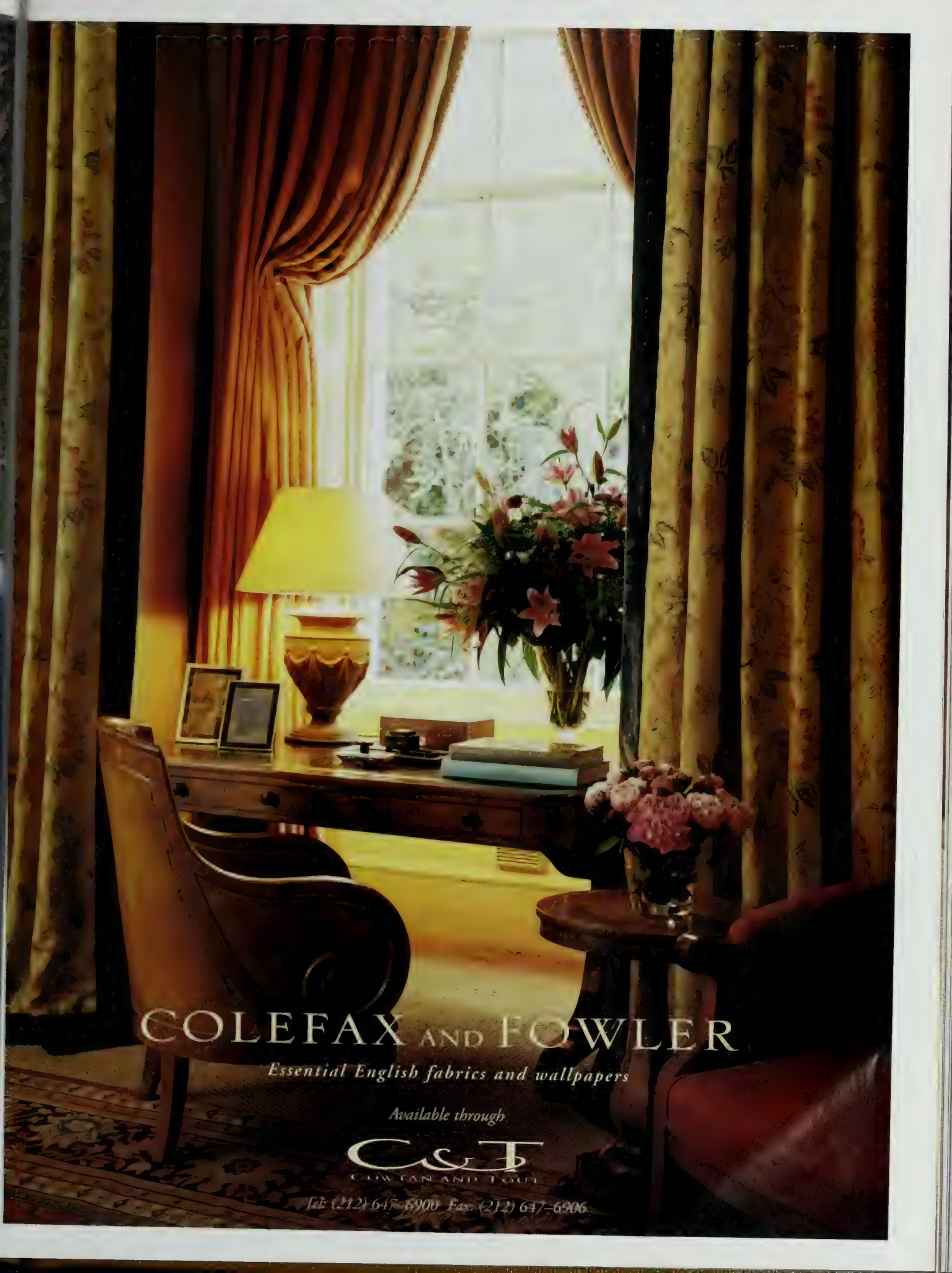
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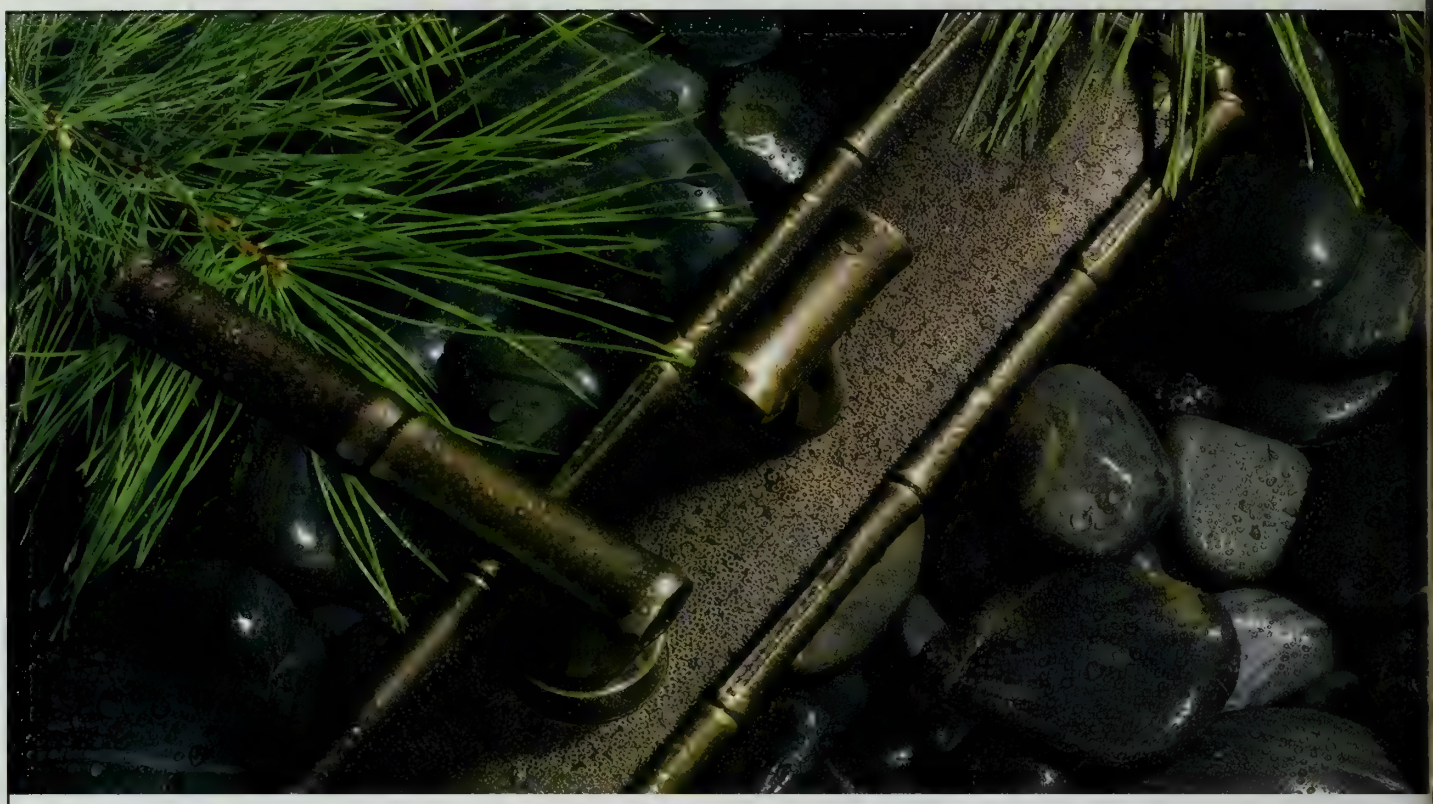
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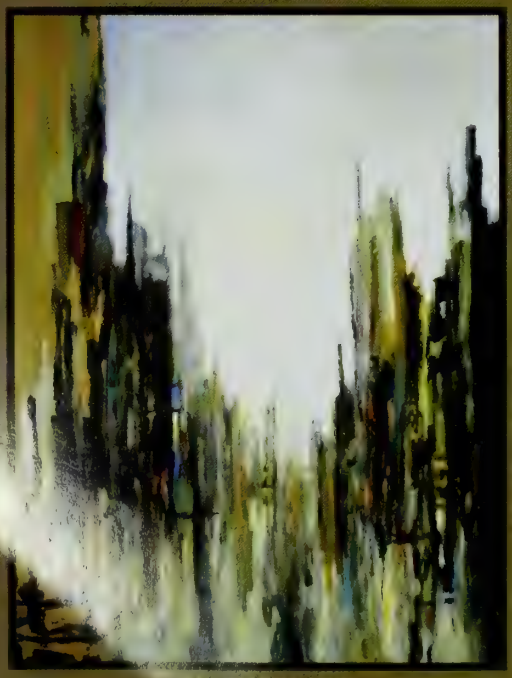
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A CAPE DUTCH ORIGINAL

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the *voorkamer* that make up the living room. At the same time he raised the squat bookcases on either side of the fireplace, adding a French mantel into the bargain. The room is furnished mostly with antique French pieces, some of which the owners acquired during their annual visits to Provence.

To the right of the *voorkamer* is the master bedroom—an arrangement of rooms that Viney recognizes may seem a bit idiosyncratic to modern taste, "but that's the way it was in the Cape Dutch houses." He describes the duck-egg-blue room with its *parquet de Versailles* floor as "quite feminine but not girly. What it is is slightly Provençal—a look that especially suits the wife." But then he adds advisedly, "I do spend my life trying to prevent Stellenberg from going any further French—a Cape house needs to stay Caped."

The breakfast room, off the *gaandereij*, functions as a second, small dining room. From the evidence of the house's circa 1810 barley-twist chimney, Viney was able to divine the existence of an early–Cape Regency fireplace here. "I said to the owner that we should just dig away—and of course that was a frightening

> "In the owner's parents' day, Stellenberg was *the* party house of Cape Town."

proposition because these houses are made of sun-dried mud bricks." Eventually they hit pay dirt, and even the Regency grate that Viney had presciently purchased "fitted in just like a glove"—soon he was having a Regency surround copied. Then he had a frieze of white roses hand-painted in the 18th-century Cape style, and for the draperies he found a chintz to match. Visible in all its early-morning freshness from this breakfast room is the wife's two-level white garden, to which the double doors below the sash windows give easy access.

And now the owners have just invited Viney to re-redo that very first room he redid for them. "Talk about coming full circle," he laughs delightedly. □

ON THE BOSPORUS

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the project was working with Mica," says the wife. "We immediately agreed that we wanted a traditional Turkish house, not the house of an Englishman living in the Orient." Ertegun already knew Turkey and its customs. Her husband, Ahmet, is Turkish, and the Erteguns have had a summer house in Bodrum, a picturesque town on the Turkish Aegean, for more than 30 years. To check on the progress of her clients' house, Ertegun made frequent flights from New York—a 10-hour journey across 5,000 miles and seven time zones. "Everybody else would leave the plane looking half dead," says her friend Nuyan Kalkavan, an Istanbul native who oversaw progress day to day. "But Mica

> "I looked around and thought, I would be crazy to buy this house."

sleeps during the flight, and she would come off fresh and ready for work. We'd go straight to the bazaar without even stopping at her hotel."

Much of the interior came from the Grand Bazaar, a vast, centuries-old labyrinth of shops and small factories in Istanbul's old quarter. In that exotic atmosphere nothing is done in a hurry, and shop owners are offended if customers refuse a cup of sweet apple tea or Turkish coffee, so thick it can be eaten. "It's fun to go to the bazaar," says Ertegun. "But you have to bargain. That's part of the game." For Ertegun, a model of patience, the challenge was to fit everything her clients wanted into a limited space. "It's a small house, yet it has seven bedrooms."

However handsome the interior, the eye inevitably moves to the water rushing outside. "Istanbul draws its strength from the Bosphorus," writes the Turkish novelist Orhan Pamuk in his graceful and seductive new memoir, *Istanbul: Memories and the City*. "The Bosphorus sings of life, pleasure, and happiness." Was having a house amid such songs of joy worth all the time, effort and money? Just ask the husband. "My American wife wanted this more than I did," he admits. "But now every time I come into our tiny little compound, my mouth falls agape. It's so remarkably different from anyplace else." □

IN THE SURREAL WORLD

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names like *Archway of the Bats*, *Hommage de Max Ernst* and *The House with Three Stories That Might Be Five*. Many, such as soaring bridges without railings and platforms without balconies, remain death-defying works in progress. Like Howard Hughes, James was not entirely rational; he was known to boil paper clips in cologne to sanitize them. He traveled with pet boa constrictors and, it is said, the occasional baby alligator.

"You and I move in the midst of many pseudo-surrealists who only produce rubbish," Dalí reportedly once observed affectionately to his patron. "They pretend to be crazy to justify their work, whereas you who are really crazy pretend to be sane."

James died in 1984 and Gastelum about 10 years later. The garden was bequeathed to Gastelum's children, who maintain it as a public garden. Owen bought what is now the only private portion, located across a two-lane dirt road from the main garden, from one of the daughters.

A modernist, Owen restored sculptures falling into ruin—the tropics take a rapid toll—then set about making his portion of the garden a residence, including a guest casita, that would embrace James's spirit without slavishly imitating it. The main structure, La Casa de los Peristilos, was a roof slab and a set of columns when Owen inherited it. The architect painted James's original columns yellow, to further enhance their botanic qualities, then proceeded to enclose James's slab to make it habitable. He had the ceiling covered in

> James built not just a garden but an alternate utopian universe.

Magritte-like clouds, a motif that carries over—in what doubtless is a global first—into a carport with a Magritte roof.

Images of Man Ray lips float languorously on the ceiling. James, a poet who never earned critical acclaim, would probably have been moved by Christopher Owen's final gesture. In brass letters around the living room are James's own words, confirming that this residence, like its extraordinary maker, is like no other: "My house has wings," it reads, "and sometimes, in the dead of night, she sings." □

PARADISE FOUND ON JAVA

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Bensley adds. The only exceptions were the spectacular batik lawns, named for the famous fabric that is a Javanese specialty; here, Bensley traced a wavy pattern—as precisely repetitive as the fabric itself—out of plants, shrubs and trees, setting them off with dozens of Serdang palms. "It was probably the only garden that really developed on paper," he says. Given its complexity, it's easy to see why.

The teak pavilion, to the east of the purple garden, was inspired by a *wantilan*—a hip-roofed, open-sided structure, traditionally used for performances, that can be found at the center of virtually every village on Bali. Historically, many were used for cockfighting; this one, happily, is for cocktails. "It's basically a big living room," Bensley says.

The beauty of these pavilions lies in their simplicity—their elegantly sloped rooflines, their one-room floor plans. "This one, though, ended up being a pavilion with a sort of apartment down below," explains Bensley. To stand at its upstairs rail is to "see beautiful, beautiful art and gardens," in the husband's words. You can also hear cascading water: a waterfall at the adjacent swimming pool's infinity edge—"a fountain flowing into a pond," the husband calls it. By fashioning the pool bottom of glass, Bensley was able to create the most magical space of all—a "golden cave" just below the water.

To enter this space, you pass behind the waterfall, through an imposing entrance of golden sandstone—a setting so majestic that even Aida would have felt at home. Inside, the room seems to shimmer as sunlight filters down through the water above. For visitors tempted to linger here—and who wouldn't be?—there's a bronze four-poster bed on which to rest, and twin bunk beds, all of Bensley's own design, perched on adjoining boulders, for visiting children.

The design process moved with surprising spontaneity. "Would you like to have a *phu-phu*?" Bensley asked his client, casually, at some point. It's a question that might have mystified a stranger to these parts. The term refers to the house of a village leader, and the answer was yes. Now this structure is yet one more surprise in a landscape that teems with them. Nothing seems ordinary here. "There are so many things to focus on," as the husband puts it. "You never get tired of it." □

UPSTAIRS, DOWNSTAIRS

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matches that of the house and contrasts with the lightweight pieces that most Kiwis select. He specified a green tone in the dark New Zealand basalt on the spinal wall that slices through the house. "I was pushing for something more organic, and they preferred a polished finish," he explains. A prolonged search through local stone yards yielded an appropriate tone, but when the block was cut, it had a blue cast. The dark plane and recessed glass-and-wood sliders divide what the designer calls the cavelike spaces to the east from the light-filled chute of the main staircase, which is treated as a lantern, with translucent-glass panels enclosing pebbled terraces. "I've been there in intense sun and driving rain," says Hunziker, "and the house provides shelter or catapults you into the landscape, depending where you stand."

The subtle, Japanese-inspired finishes and intimate scale are an ideal setting for the classic and contemporary New Zealand art the owners love to collect and for the Maori objects that are installed in the study. Asked to name the piece that means the most to him, Peter Cooper picks Colin McCahon's *The Emptiness of All Endeavour*—"It's my favorite by a country mile"—but his distant Maori ancestry also gives him a strong feeling for the native culture. His wife picks a powerful portrait by Louis Steele, who painted Maoris in the 19th century and inspired others to follow his example.

> His Maori ancestry gives him a strong feeling for his native culture.

The Cooper house is a fusion of architecture, art and design, rooted in the land and expressing the spirit of place. "I was trying to balance influences from Europe, Asia and the Pacific with the heritage of New Zealand," says Cheshire. "Peter and his family are global citizens, and it's important to remind them where in the world they are." Sue Cooper describes their retreat as "a coming-back call. We wanted it to be simple, restful and peaceful. You have to go away from a place to appreciate what you left behind." □

PENINSULA PALACE

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homes that are being dismantled in favor of generic high-rises, and most of the antique décor dates from the Qing Dynasty (1644–1911). Signature dishes at Huang Ting include braised shark's fin with crabmeat, sautéed prawns in Szechuan chili sauce and, of course, Peking duck.

The most spectacular of the renovated guest rooms, suitable for visiting heads of state, is the 7,000-square-foot Peninsula Suite on the hotel's top floor, with a private express elevator. Its formal dining room seats 18, and there is a more casual dining room as well. Leung's brief here, according to Miller, "was to treat the space as if it were a fabulous old Beijing courtyard home being restored by a wealthy patron and injected with the modern." Leung built one long wall of stone; he paired Ming chairs with clean-lined Italian sofas; he raised ceilings and installed antique roof tiles and wood beams; and he used both red silk lanterns and indirect lighting—all of which provide a modern sensibility in an ancient place.

> The transformation drew on the rich cultures of ancient Beijing.

The Peninsula Palace Beijing has 525 guest rooms—each with a 42-inch plasma TV and a DVD/CD player. The hotel's other major attractions include a fleet of Rolls-Royces and Mercedes-Benzes, a first-class international shopping arcade, a business center with the latest teleconferencing technology, a fully equipped fitness center, a grand ballroom, 11 banquet/meeting rooms and a lounge in the lobby that serves snacks and drinks all day. To get back to breakfast: For all the hotel's enticing dining opportunities, one recent guest pronounced the in-room breakfast his favorite meal—"delicious, variegated, plentiful," with Chinese, Japanese and Western dishes—and certainly not a particle of dust. □

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blues," says Diggle. "I wanted to move away from creams and took the blue and golden brown from the screen and tried to keep the colors pale and consistent throughout the apartment. We extended that light, fresh, airy feeling."

Diggle's transitional interior, however, had to be nested within the context of a new glass apartment building, and Velikovsky diplomatically negotiated an agreement between the curving shell of the exterior and a measured, balanced layout. In the floor plan, old met new. The elevator opens to an entrance hall with a classically arranged suite of rooms to the right for the private quarters and a large, loftlike living area to the left. Classical axes structure the whole apartment.

"Keeping the main space open and simple helped us unite the building and the interior, because the openness connected to the modern feel of the building," says the architect. "But because the apartment was a segment of a circle, it took a lot of effort to fit in an orderly plan and make it look simple."

The three bedrooms and a study are organized around central halls, while a long, narrow gallery flanked by two engaged columns opens to the living area and the expansive terrace, with its city view. With windows on three sides, the living area is divided into five separate zones defined by the furniture. An Aubusson rug, its pale, light colors recalling the screen, holds the center of the space and delineates the sitting area, where two facing sofas bracket a transparent double-sided fireplace enclosed in glass. Under a 10-arm bronze Florentine chandelier, a round table in a black-walnut finish defines the dining area. There's a spacious TV alcove in one corner and a library in another. A baby grand anchors the music zone.

"The areas are all balanced against the center," says Diggle. "You enter the space, and things are not falling apart. The geometries and the colors bring the room together."

The designers placed the more important pieces—consoles, mirrors, artwork—at the end of the axes and in the center of main walls to emphasize the symmetries. "It was very easy to put my work into this context because it's very ordered," comments Diggle. "Dmitry doesn't try to do funky things. He works to a classical plan."

Over the last decade Muscovites have become increasingly interested in antiques, and the couple joined the designers shopping for pieces in France and even went on their own scouting trips. A few pieces, like a 19th-century console in a hall, give the apartment a feeling of what Diggle calls gravitas.

A decade ago there was virtually no interior design culture in Moscow, and an apartment of this sophistication would have been difficult to achieve. "It was very hard to find refined furnishings," says Diggle. "Fashion came first, that sense of how you appear on the streets. Now people are paying huge attention to their homes."

In a classic law of economics, demand prompted supply. "This apartment 10 years ago would have been 100 percent imported," says Velikovsky. "But crafts in all fields—woodwork, ironwork, stonework—have advanced."

The interior design profession in Russia is hardly a decade old, but already there are thousands of designers, and the profession has come a long way quickly. Many designers are sophisticated, well-traveled cosmopolites, leading their clients into fresh, nuanced territory. That 18th-century screen, which is now in the dining area, is the pebble at the center of concentric rings of color and mood that export balance and serenity to the far corners of the apartment. Velikovsky and Diggle have taken a few notes and composed the kind of harmonies that haven't been seen in Russia for nearly a century. □

"It was very easy to put my work into this context because it's very ordered," comments Diggle. "Dmitry doesn't try to do funky things."

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to be parked next to the fountain in front of the house."

When the front door is opened, you see through the house to the ocean. Past the magnificent, eight-foot-wide mahogany center table topped by a blue-and-white Chinese jar filled with stalks of ginger, past the palms in the internal courtyard and past the tall wooden columns. It's really a journey on a water theme, from the bubbling fountain outside to the water channel in the courtyard to the gurgling infinity-edge pool on the terrace and beyond to the crashing surf on the beach.

Because the climate can be brutal—harsh sun, torrential rains, constant sand, salt and wind—the materials are few and durable: a local, walnutlike wood called andiroba for the floors, doors and furniture, yellow stucco and *coralina* stone.

Montoya made a sketch on a napkin, and it was accepted on the spot.

"Everything was designed so you could hose it down to clean it," says Carlos González, the project director. "Even in the baths, we made a very conscious decision to make the sinks and tubs in *coralina* stone and the floors in 'carpets' of striped, stained wood. We didn't want to bring in all kinds of fixtures and tiles. Nothing here is fussy."

Montoya designed almost all the furniture. He hired a skilled local cabinetmaker to do the millwork, including many doors paneled in different crisscross patterns, the British colonial–style bedroom furniture, the teak outdoor furniture and the sleek dining tables.

"The high quality of the work here surprised us initially," González says. "Dominican craftsmen can do anything; they have a tradition of building homes to American and European standards."

When the house was complete, Montoya imported truckloads of dirt and installed a lush garden to one side, with a winding path to the beach. Here the only sounds are birdsong from the black *gallaretas* and the whoosh of palm fronds rubbing in the wind. Montoya has done it again, inside, outside and all around. No wonder he has so many repeat clients. □

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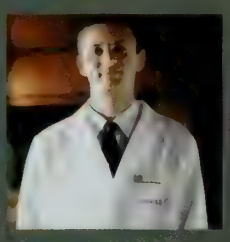
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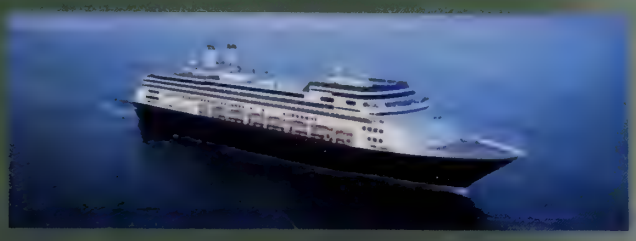






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COVER: The living room of Tiggy Butler's 18th-century residence in London's Mayfair district. Photography by Andrew Twort. See page 204.

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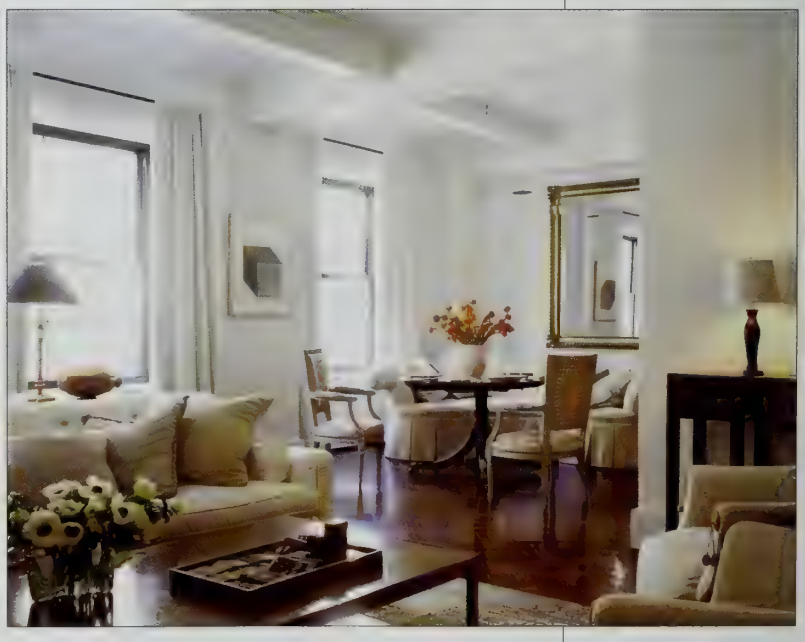
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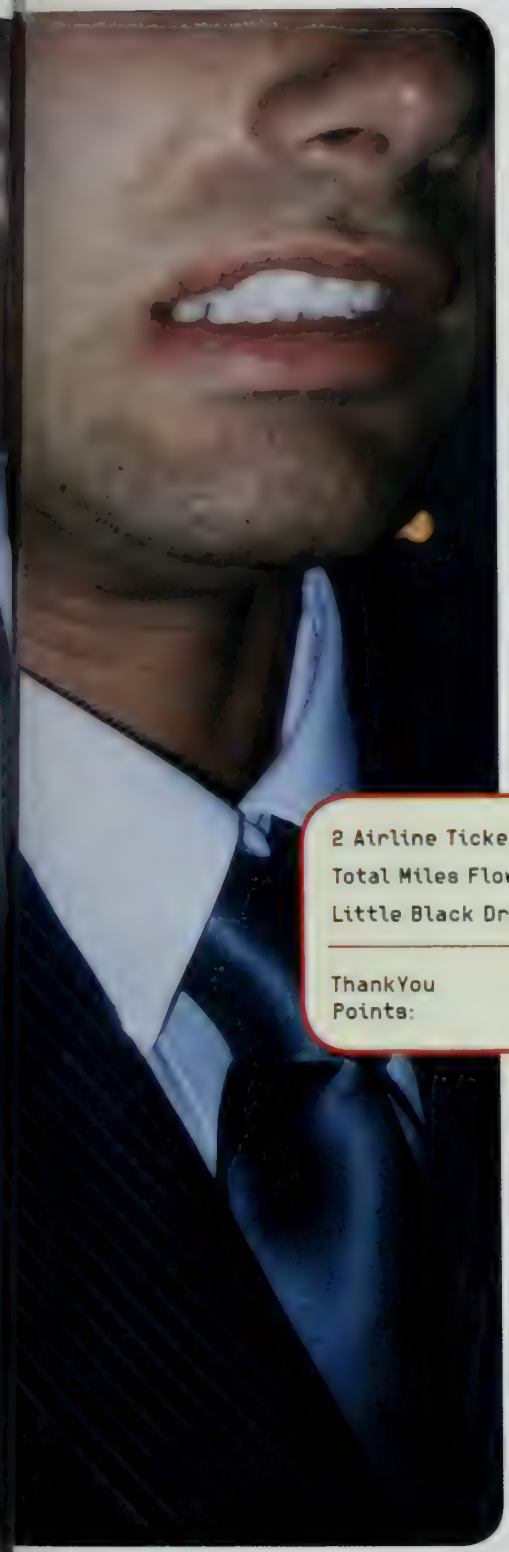
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A private collection of art and objects above the Hermès boutique in Paris. See page 138.

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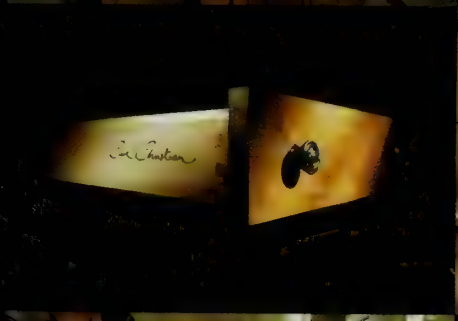
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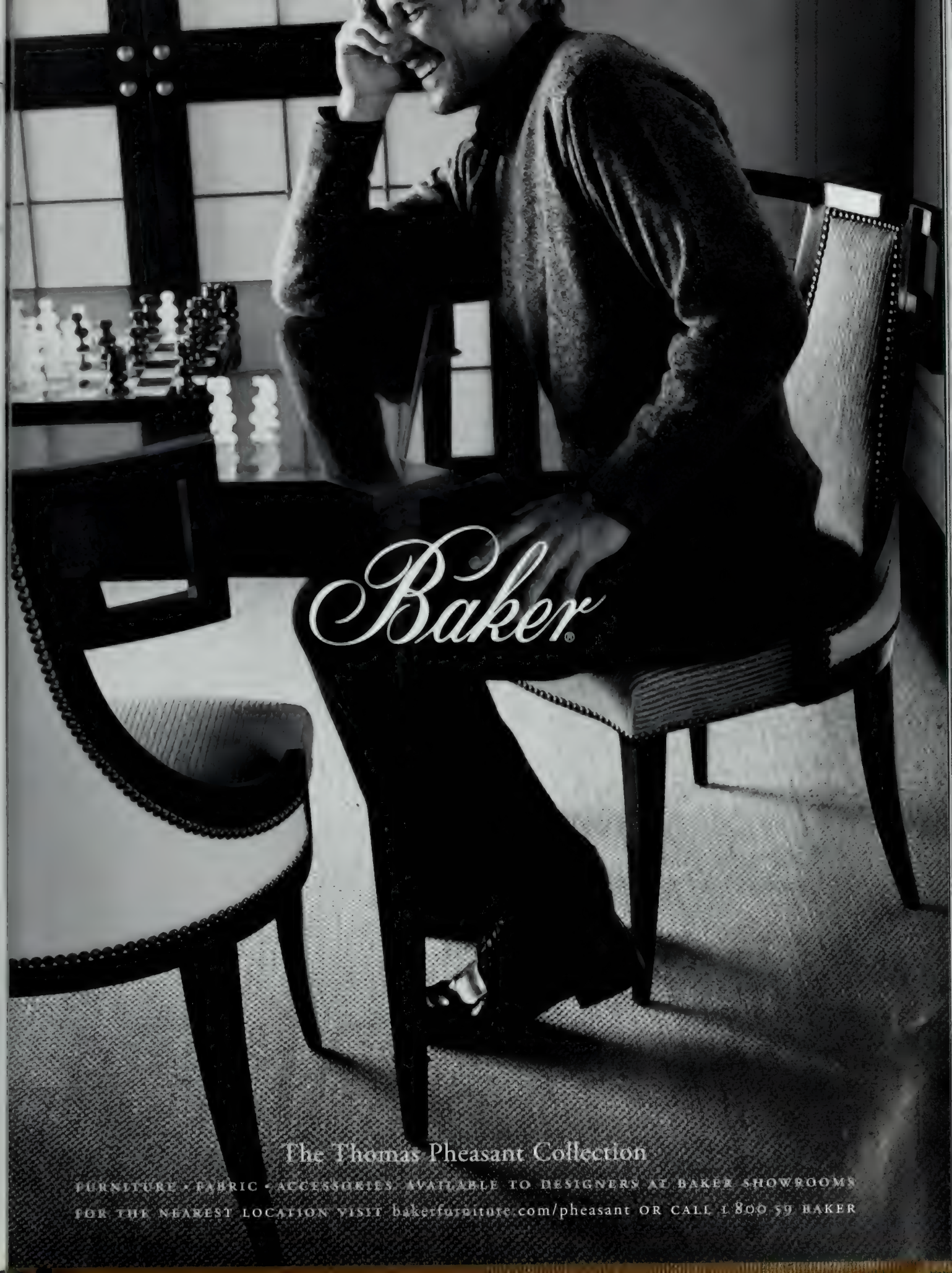
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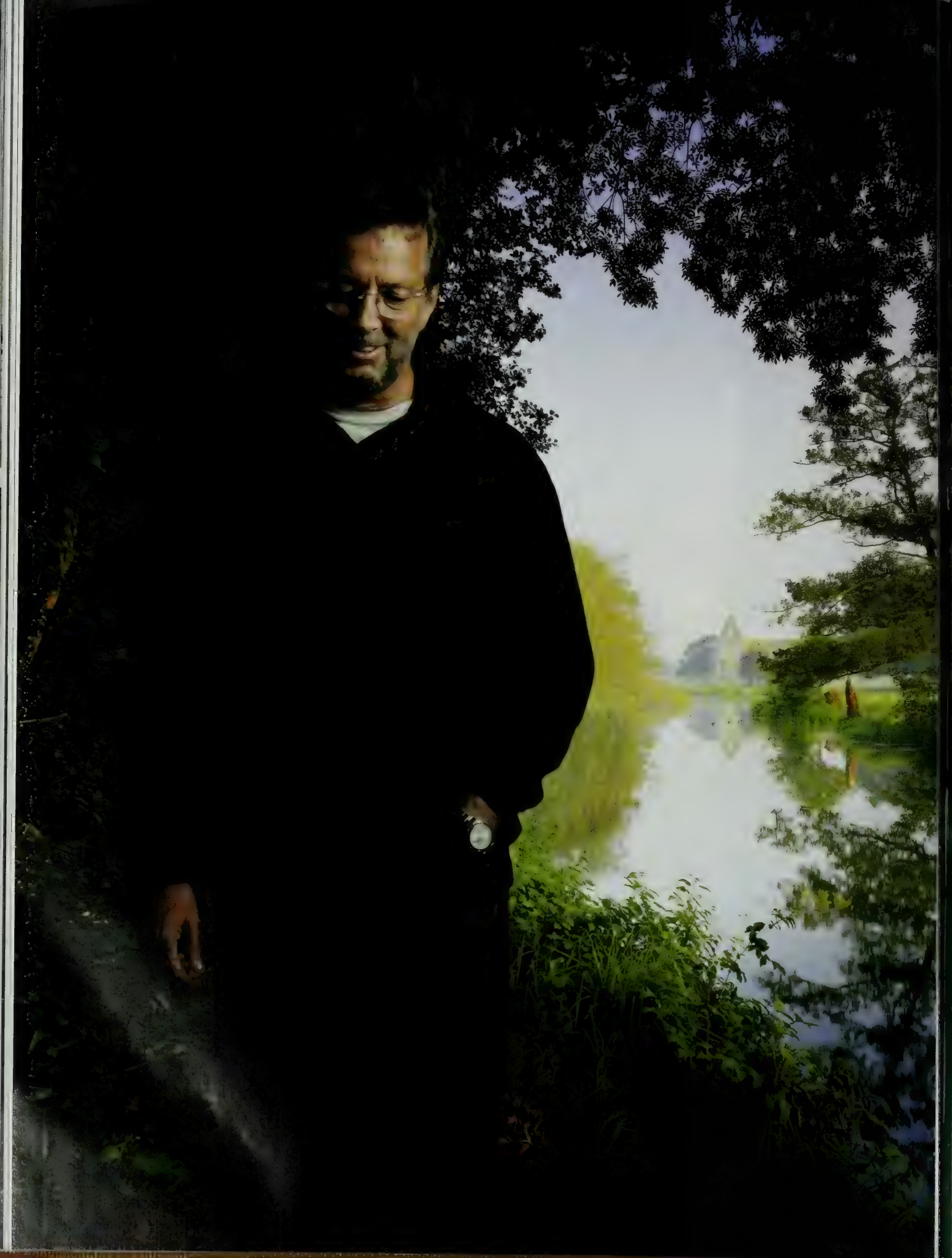
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NEW YORK



What a pleasure to see the warm and lovely 500-square-foot Mouse House belonging to Olga Hirshhorn ("Short on Space, Long on Art," July 2005). I have reluctantly begun to downsize my 40-year collections with much trepidation. Her thoughts about letting go of things and yet still living so beautifully within a small space have encouraged me to do the same. Thank you for presenting the story.

—Santo Di Donato
Philadelphia, Pennsylvania

CONSCIENTIOUS OBSERVER

I found your spread on Ted Turner's restoration and conservation efforts at his New Mexico Vermejo Park Ranch absolutely uplifting (June 2005). Here is an individual who could have done just about anything he wanted with his wealth and with this gorgeous tract of pristine American land. Yet he chose to preserve its integrity and to do so with taste, style, generosity and commitment. He, with the contributions of his former wife Jane Fonda, has opened up Vermejo's beauty to those of us not equally blessed with his resources but who share the same passion for nature and for preservation. I love the integration of the old with the new.

Marguerita D. Ragsdale
U.S. Ambassador, Republic of Djibouti
Dulles, Virginia

SHORT AND SWEET

Your magazine is one of the sharpest architectural magazines I have ever read.

Cynthia Giraudo
Laguna Niguel, California

ARBOR VITAE

I really smiled wide when I saw Thomas F. Leddy's little "playhouses" scattered through the forest on Mount Desert Island ("Through the Trees," June). Architect Chris Wriggins did a fantastic job. Thomas is making quite a personal statement, and in a very unconventional way. He is a most interesting man.

Paul Edward Tay
Mendocino, California

DAYS GONE BY

I have just finished reading your June issue from cover to cover. I can't recall when I have been more enthralled with a magazine. Every page was a feast for the eyes, and I savored every word. Many of the more rustic, camplike houses took me back to my childhood, when my family and I vacationed in the Upper Peninsula of Michigan. As long as you keep putting out issues like this one, I'll keep reading and saving every one.

Jan McCanless
China Grove, North Carolina

IDEA FILE

I would love to reconfigure my foyer using Thomas Pheasant's design for his recent project in Maryland ("Design by Degrees," March 2005). Please continue to publish his beautiful work.

Cathy Jackson
Chicago, Illinois

BUCOLIC AESTHETIC

I have read *Architectural Digest* for over 25 years. The June issue was just outstanding. I cherish the ideas, thoughts and examples your photographers and writers present. The locations and homes in the country house theme provide the simplicity and peace so many are looking for in their quest for a warm place. Again, thank you for this wonderful edition. I will keep it for decades.

Stephen J. Fish
Cincinnati, Ohio

DISCERNING EYE

In your June issue you featured the residence of Oliver Clark and his delightful collection of folk art ("For Collectors: Manhattan Folk Tale"). In almost every photograph, I noticed antique Caucasian rugs. I would enjoy learning about his collection and how he integrated them into his home. Due to their unique sizes and shapes, placing them often takes determination and talent.

Carol Goldstein
Denver, Colorado

ORGANIZATION TIP

For many years I have filed away my copies of *Architectural Digest*. However, in the interest of time, I have lately developed a filing system that allows me to more accurately rate a beach renovation in Malibu or a town house in New York, all by the use of Post-it notes in different colors. Once you become aware of the system you have tailored, you are pretty much off and away. I even leave celebrity names and dates on the Post-its to further streamline the system. Sounds too simple, but trust me, it works. But where do we go from here in terms of storage?

John N. Pethebridge
Sydney, Australia

continued on page 34



NEW YORK BAL HARBOUR AMERICANA MANHASSET ATLANTA HOUSTON SOUTH COAST PLAZA DAVIDYURMAN.COM

Letters

POINT OF INSPIRATION

As soon as my issue of *Architectural Digest* arrives, I curl up with it in a comfy spot with a glass of wine. It's inspiring to see how the other half lives, and even though my budget doesn't extend that far, I can still enjoy the beauty of simple things with the help of your wonderful ideas.

BETTY JEAN BAILEY
PALM SPRINGS, CALIFORNIA

STYLISTIC CHOICE

I had the pleasure of meeting interior designer Kelly Hoppen this past April. She just came out with a line of furniture, and I heard she was featured recently ("New York Thoroughbred," June). I love the clean look and the textures she uses.

RUTH ELLA GARNER
CEDARTOWN, GEORGIA

A FAMILY AFFAIR

I thought I would let you know why I became a subscriber to your magazine. The reasons are twofold: First, on the TV news a speaker, Mr. Jean-Luc Mongrain, mentioned *Architectural Digest* as his favorite reading material. Second, my daughter Céline became an interior designer. So every copy goes to her after I am finished. I was halfway into a one-year subscription, and then I took your offer for another three years.

J. GÉRARD ROBIDOUX
ROUSES POINT, NEW YORK

PROFESSIONAL INTEREST

I'm a design architectural drafter. I would be happy if you showed more floor plans.

DOUGLAS J. DE MERS
MINNEAPOLIS, MINNESOTA

SHARED COLLECTION

Each month I eagerly await the newest library copy of *Architectural Digest* so that I can check out the previous month's issue, hoping that no one gets to it before me (the current issue can't be borrowed). I thoroughly enjoyed the June offering "Easy Living on Lake George."

MARY FOLSOM
KENNEBUNK, MAINE

REQUEST FROM AFAR

I am a regular reader of your magazine. I think it is one of the most inspirational sources for budding architects and interior designers. The homes featured in *Architectural Digest* are the best in the world. Please show more desert homes.

MOHIT PABBI
CHANDIGARH, INDIA

The editors invite your comments, suggestions and criticisms.
Letters to the editor should include the writer's name, address and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.

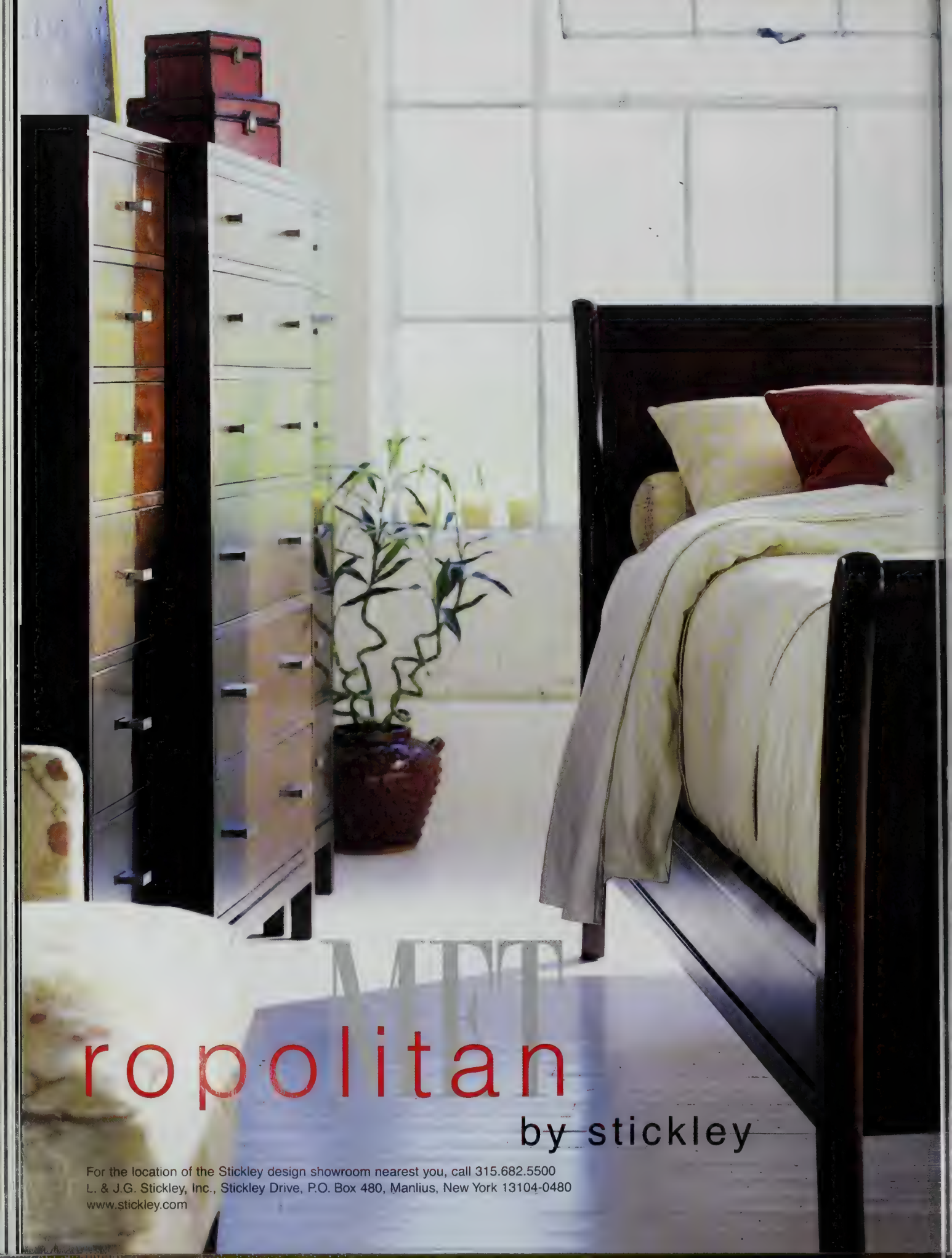
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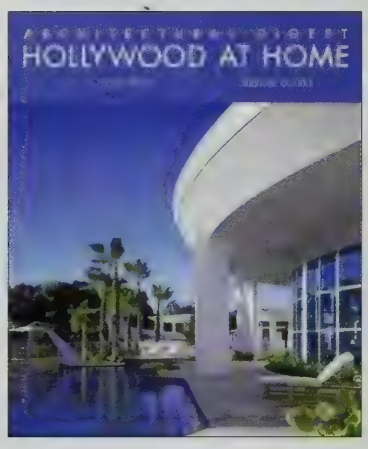
An Antique Sultanabad Carpet, Circa 1880 - 10'4" x 14'

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Our next issue will feature a special section—previews of coming attractions from *Architectural Digest: Hollywood at Home*, our new book being released this October by publisher Harry N. Abrams. Years in the planning, with a cast of hundreds—if not thousands—the book features a compilation of celebrity homes that appeared in the pages of *Architectural Digest* throughout the last several decades and offers an excursion into the homes of Hollywood legends past and present.



Coming in the October issue

Today, of course, Hollywood is no longer confined to geographic boundaries. Movies are made all over the globe, stars live everywhere, and Hollywood tends to exist mainly as a state of mind—a dream state. However, the people who star in those dreams actually live in reality—their own reality, reflected by their homes.

In the book and on its cover, you will find John Travolta's Florida residence, which doubles as an airport for his jet collection, a look inside the late, reclusive Greta Garbo's New York apartment, Frank Sinatra's Palm Springs compound, Judy Garland in her first home after achieving major stardom, and fireworks at Dennis Quaid's Montana ranch. Satin-clad, platinum-blond Jean Harlow is the quintessential glamorous movie star in her all-white Holmby Hills mansion. Screen legend Marilyn Monroe's various homes are also shown, including the first real home of her own, which she found only a matter of months before she died there.

The rare glimpse of Hollywood, its pioneers, its icons and today's cinema royalty—and the tenuous magic that draws us into the aura of the personality—is what this book is all about. Hollywood at Home.

***Paige Rense**, Editor-in-Chief*



ELIZABETH LAMBERT ("Tiggy Butler," page 204; "Arabella Lennox-Boyd," page 272). "The house still does what it was meant to do originally—entertain," London-based contributing writer Elizabeth Lambert says of Tiggy Butler's 1725 terrace house in the city's Mayfair district. "When you walk in the door, you feel good and stand a little taller." For this issue, Lambert also covered Palazzo Parisi, the childhood home of landscape architect Arabella Lennox-Boyd, set atop a hill surrounded by olive trees and gardens in the Italian village of Oliveto. "It's remarkable," says Lambert. "She grew up in Italy but has a deep, almost English, love of plants. To see something like this in the hot, dry Italian landscape speaks to her talents."

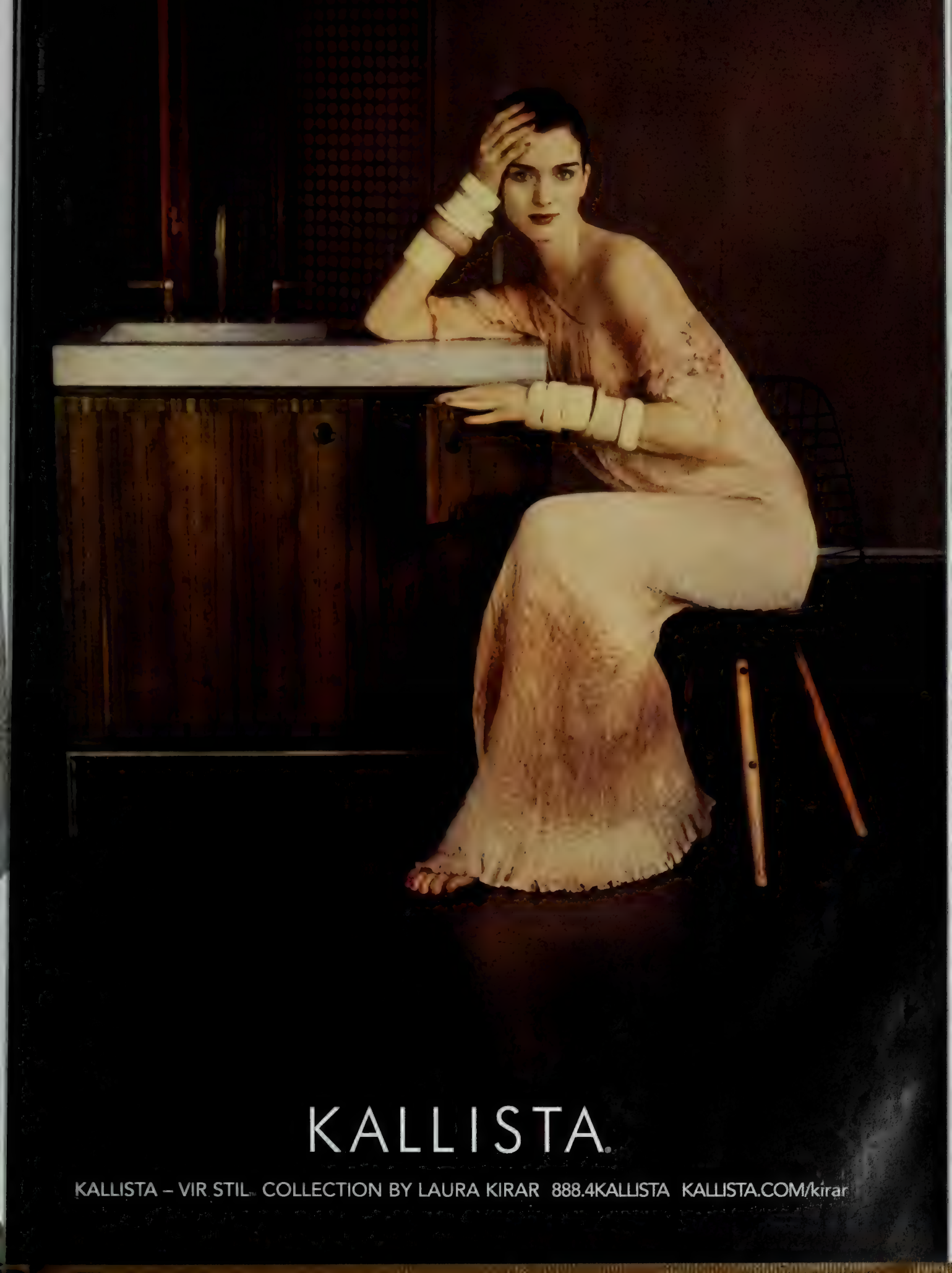


TONY SOLURI ("Katherine Newman," page 218). Upon walking into designer Katherine Newman's Toronto residence, which she gutted and renovated, contributing photographer Tony Soluri had some distinct impressions. "I found it to be the most decidedly feminine, supremely comfortable space I had seen in years," he says. "It has a perfect mix of traditional and contemporary. This is most apparent in the dining room, where you have a traditional setting with this interesting, abstract artwork." Soluri, who is based in Chicago, was especially intrigued by the double-height library and its circular balcony. "Katherine and I walked around the balcony to see if I could get a good shot from above, but it ended up looking better being shot from the side, to more dramatically show the glowing core."

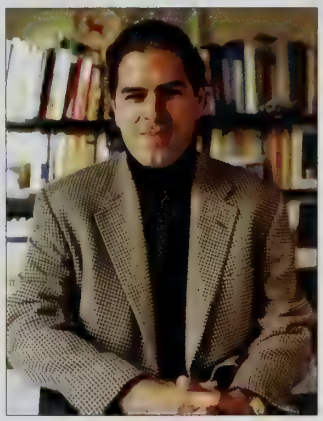
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NEW YORK MANHASSET BEVERLY HILLS
MICHAEL KORS

SHEER POLLACK


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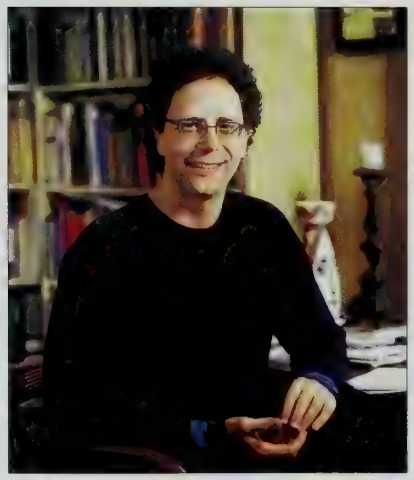
Contributors



NICHOLAS SHRADY ("Maria José Zaragoza," page 98). "What struck me when I first visited Maria José Zaragoza's residence was the sheer sensuousness of the place," writer Nicholas Shrady says about the designer's modern, three-story residence in Barcelona. "She's very adept at introducing elements—water, bold colors, richly hued woods, contrasting textures, aromatic plants in the garden—which act to stimulate the senses and create spaces that are alternately vibrant, congenial or placid, as her needs dictate." The Barcelona-based Shrady, whose work has appeared in *The New York Times Book Review*, is the author of *Sacred Roads: Adventures from the Pilgrimage Trail* and *Tilt: A Skewed History of the Tower of Pisa*. He's currently at work on *The Last Day*, a book about the great Lisbon earthquake of 1755.



SCOTT FRANCES ("Mariette Himes Gomez," page 256; "John and Norma King," page 278). The difference between the two interiors that contributing photographer Scott Frances shot this month is that "Gomez's design aesthetic is driven by the bones of the building, and the Kings' décor is driven by natural light," he says. "What they seem to have in common, however, is that they're both unmistakably female-designed projects."



MICHAEL FRANK ("John Maienza," page 240). "For all their integrity, they have a healthy sense of humor about design. They aren't afraid to make it fun," contributing writer Michael Frank observes of designer and architect John Maienza and his partner, builder Gregg Wilson, who renovated their 1933 home in Honolulu. "They hunkered down and took care of an old piece of Hawaii," Frank says. "Where many would tear down or expand to ridiculousness, the two recognized, appreciated and respected the Hawaiian vernacular. They let the house guide them to its best expression of itself." Frank has written for *The New York Times* and the *Los Angeles Times* Book Review, among many other publications.



ANDREW TWORT ("Matthew White," page 132; "Tiggy Butler," page 204). "There's so much detail in Tiggy Butler's house that it's a little bit tricky to capture it in the pictures," says photographer Andrew Twort, who turned his lens to Butler's historic Georgian terrace house and Matthew White's modern West End apartment. "For instance, the stair hall has detail that seems to go on forever, and you can only get so much in one shot," he notes. He solved the issue by pointing the camera straight up to capture it. For White's apartment, "it was exciting to get that pure white and jet black to read well—it's a very delicate balance. I tried to be faithful to the atmosphere and retain its natural light and airiness," he says. Twort, who is based in London, also shoots for the BBC.

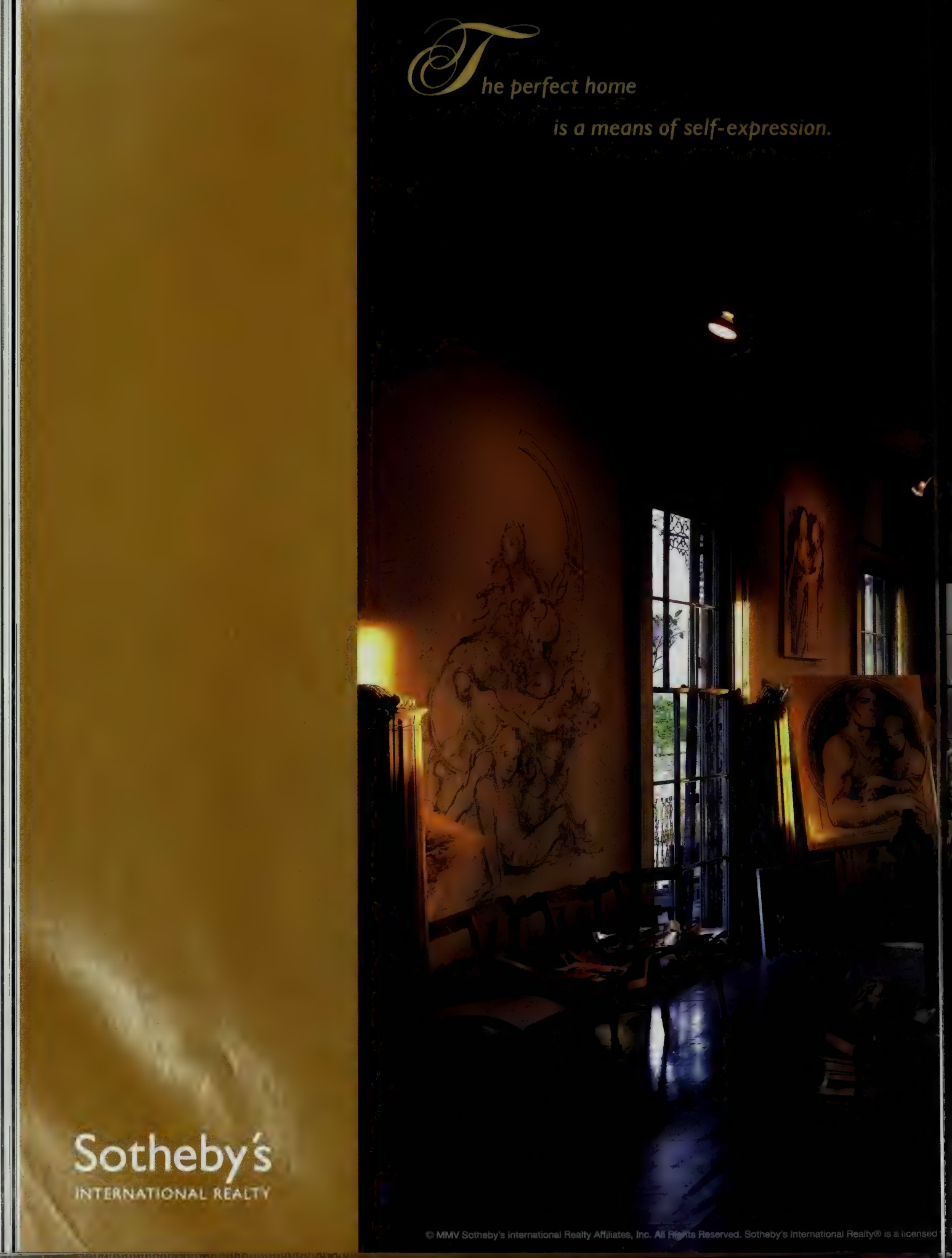


JOSEPH GIOVANNINI ("Joseph Giovannini," page 212). "As I worked on the apartment, I gradually realized that my roots as an architect trace to this building, because my father first taught me to wield a hammer on its studs and floors," contributing writer Joseph Giovannini says of his parents' first apartment near downtown L.A., which he recently inherited as a pied-à-terre as well as a tabula rasa upon which he could scribble whatever he wished. "Coming back to this family building was a return to the cradle of my building urge," he says. "Working on the rooms released many memories that surged out of a deep space in my mind: I was rummaging around my early childhood."



MARINA FAUST ("Timothy Corrigan," page 250; "Travels: Trésors d'Hermès," page 138). Contributing photographer Marina Faust was treated to a special tour of Timothy Corrigan's 15th-century Château de Gallerande in France's Loire Valley by the proud owner himself. "We walked through the château and the gardens and talked; he told me the story of the place, and I told him about my work. It was like strolling through a fairy tale," says Faust, who also headed to the private Hermès museum in Paris. "It's very French," she says of the museum. "Dusty, chaotic, aristocratic and wonderful." Faust is a video artist who will have a screening at London's InIVA in November.


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All's Fair in Mayfair

Carleton Varney Extols New and Old Favorites near His London Home

Text by Wendy Moonan/Photography by Jonathan Pilkington

Clichés are clichés for a reason: They tend to be true. Take the old saw by Samuel Johnson: "When a man is tired of London, he is tired of life." No statement was ever more accurate, at least as it pertains to London's most irresistible luxury-goods shops. They may induce envy but never boredom.

After buying a London pied-à-terre in the elegant Mayfair district, the American interior designer Carleton Varney became an indefatigable shopper in the neigh-

continued on page 50







Far Left: New York designer Carleton Varney has owned a flat in London's Mayfair district for 27 years and returns often to relax and visit some of the area's unique sources.

EDI B FINE LINENS

Above and Left: The designer indulges his passion for linens at the five-year-old shop, run by Edi Bavagnoli and Roberto Chietera, which features sheets, towels and duvets custom-made in Italy. "There's nothing they can't do," he says.



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THOMAS GOODE & CO.

RIGHT: The front entrance. BELOW: Varney and sales manager David Brayshaw admire the antique silver and glass displayed in the chairman's room. BOTTOM: "You can spend a day here—it's like walking into a crystal fantasy," the designer says of the shop's vast assortment of china, glass and flatware.







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borhood. With equal enthusiasm he explores such venerable purveyors as Thomas Goode & Co. and newcomer Edi B Fine Linens.

Thomas Goode, on South Audley Street, has been selling fine bone china, crystal and silver since 1827, 10 years before Queen Victoria came to the throne. It has supplied bespoke china services to royal houses in Europe and Russia and still has three warrants from the British crown. The company even carries the china pattern Prince Charles uses in his own homes, a draw for Varney, who has acquired two demitasses from the collection.

This luxurious emporium has new porcelain patterns from Meissen, Royal Copenhagen, Herend and KPM, as well as European crystal and English silver. The paneled chairman's room is the setting for its display of antique silver, china and crystal.

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A. PASH & SONS

LEFT: In addition to antique pieces, the shop carries contemporary works, including a monumental solid-silver pagoda fountain on a marble base, made for Asprey in 1989.

FAR LEFT: The 1870 silver Doncaster Cup, presented to the race's winner, Sornette, and created by Hunt and Roskell, is above an array of 19th-century silver and gilt bronze.

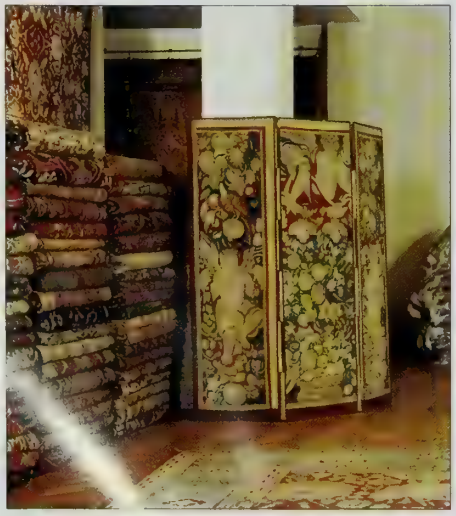
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A few doors up is Edi B Fine Linens, a supplier of top-quality linens for bed, bath and table. Owners Edi Bavagnoli and Roberto Chietera have installed tall white cases to show a range of 600-thread-count cottons in sherbet colors. Edi B specializes in custom work, including embroidered bed linens and satin damask comforters with appliquéd borders. Varney takes full advantage of the shop's wares and services. "They do things you can't get in New York. I outfit my clients' entire houses there."

A. Pash & Sons is a chockablock silver shop. Gleaming under the antique Osler crystal chandeliers are wonderful examples of English silver: an ornate epergne made in Sheffield about 1904, a candelabrum made by Mortimer and Hunt in 1839, a pair of tureens by Charles Reilly & George Storer from 1834 and lots of picture frames. "Most of my clients have the basics," notes Varney. "I tend to go to Pash for special accessories that have to do with entertaining."

Whether searching for an

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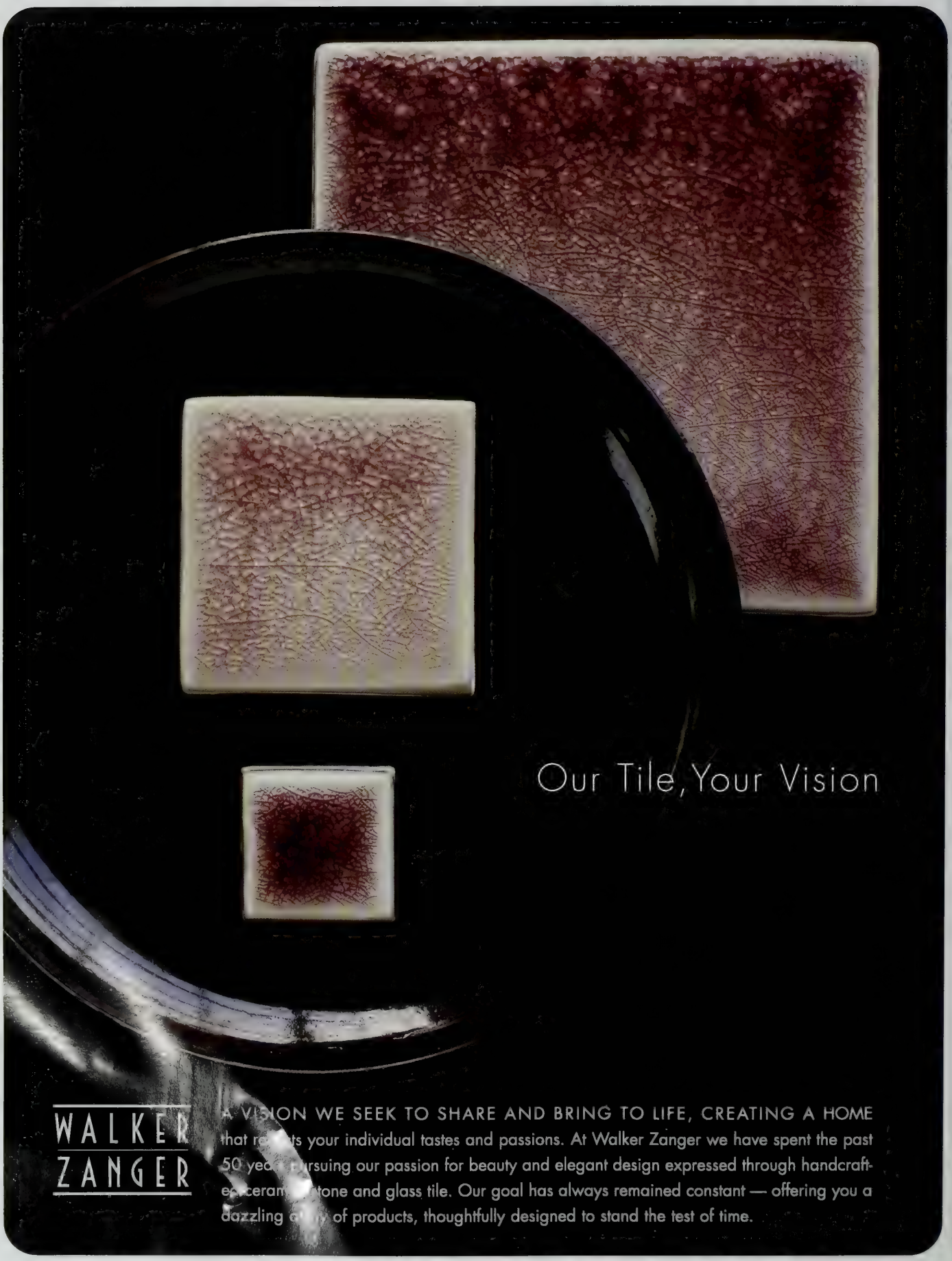
MANSOUR

ABOVE: Rugs and tapestries, such as a circa 1600 Flemish three-panel screen, abound in the showroom Varney describes as having "the best Oriental and European carpets."

RIGHT: Owner Mansour Soleimani and his son Bashour Soleimani share their extensive knowledge with the designer as they examine a signed 1880 Turkish carpet.



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PELHAM GALLERIES

LEFT: The designer frequently stops by to peruse furnishings "a connoisseur will appreciate," and to chat with second-generation owner Alan Rubin.

BELOW: A circa 1780 Russian occasional table is before a pair of Robert Adam sofas, commissioned for Sir Abraham Hume's Mayfair house in 1780.



The famous 18th-century engraved maps of Paris by Turgot and Bretez are the backdrop for an unusual piece: a small 18th-century Russian table.

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antique carpet or planning a custom commission, the designer always visits Mansour, which features a large collection of Oriental and European rugs. This gallery is a family affair, with Mansour Soleimani and his sons Benhour and Benjamin Soleimani all sharing responsibilities. Recent offerings include a Turkish piece, signed "Hereke," in eggplant and green; a 130-year-old Sultanabad carpet in pomegranate red, soft blue and cream; and an antique tapestry made in Brussels.



RIGHT: Varney, who considers fresh flowers an essential whenever he is in London—"I'm never without them in my flat," he remarks—selects some delphiniums at a local stand.

When he needs to find a piece that "won't get lost in a room," Varney heads up Mount Street to Pelham Galleries, a shop founded in 1928 that shows its fine Continental and English antiques on French parquetry floors. One corner boasts a pair of refined giltwood sofas designed by Robert Adam in 1780 for a house in Mayfair. Behind them, on a red velvet panel, hangs a splendid large French carved giltwood mirror from about 1660.

The famous 18th-century engraved maps of Paris by Turgot and Bretez, mounted on canvas, are the backdrop for another unusual piece: a small round 18th-century Russian occasional table in kingwood, purpleheart and satinwood with gilt-bronze mounts. A coastal scene, possibly an imaginary landscape, is

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GREY GOOSE
TOASTS

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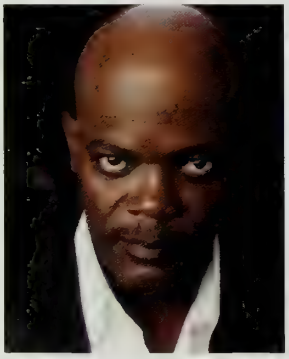
"ICONOCLASTS explores the intersection where two great talents meet—and where creativity comes alive."

-EXECUTIVE PRODUCER ROBERT REDFORD





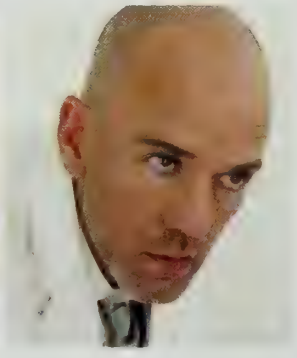
Fashion designer Tom Ford finds inspiration in the ingenious creations—and mind—of artist Jeff Koons.





Acclaimed actor Samuel L. Jackson goes one-on-one with basketball legend Bill Russell.





Chef and restaurateur Mario Batali spices things up with musician and film producer Michael Stipe.

Tune in and take a journey with some of today's most provocative personalities as they explore the passions and aspirations of the innovators, rule breakers and ground shakers who inspire them. Meet three of the six creative pairings featured on the show. These are the ICONOCLASTS.

ENTER THE ULTIMATE ICONOCLASTS SWEEPSTAKES

Tell us who you feel most deserves the title of Iconoclast. Reveal him or her and be entered for a chance to win a trip for two to Los Angeles to attend the ICONOCLASTS Gala Premiere, including a two-night stay courtesy of W Hotels, roundtrip airfare for two and a $2,000.00 shopping spree. Pack your bags and get ready to be the toast of the town. Log on to **www.iconoclaststv.com** to enter and view full official rules.

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JAMES PURDEY & SONS

FAR LEFT: Always looking for unusual items for his clients, the designer examines a cashmere throw. At rear are wood cases holding hunting accessories and decorative objects.

LEFT: "It's colorful," Varney observes of one of his favorite items at the shop—a quilt handmade from sporting ties. "I would use it for a library or a bedroom in a country house."

"Purdey's appeals to my sense of touch and has the scent of yesterday."

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beautifully painted on the top.

Owner Alan Rubin, an accomplished harpsichordist, can often be seen in the gallery playing a double-manual mahogany harpsichord made in 1789 by Abraham and Joseph Kirckman, of London.

Occupying a different niche in the Mayfair luxury spectrum is James Purdey & Sons, one of the city's oldest and most famous shops for sporting clothing and accessories. Here, within its paneled walls, one finds corduroys and cashmere sweaters, walking sticks with carved duck heads and china platters with hunting motifs, as well as patchwork quilts made of sporting ties and cashmere throws with their own leather carrying straps. "Purdey's appeals to my sense of touch and has the scent of yesterday," says Varney.

In Mayfair, merchants don't shout about their wares; they whisper—and smart shoppers, both novices and cognoscenti, like Carleton Varney, listen. □



MAYFAIR SOURCES

1 **Mansour,** 56 South Audley Street, 44-20-7499-5602; www.mansourrug.com. *Antique tapestries and European and Oriental rugs*

2 **A. Pash & Sons,** 37 South Audley Street, 44-20-7493-5176; www.pashantiques.com. *Antique silver and china*

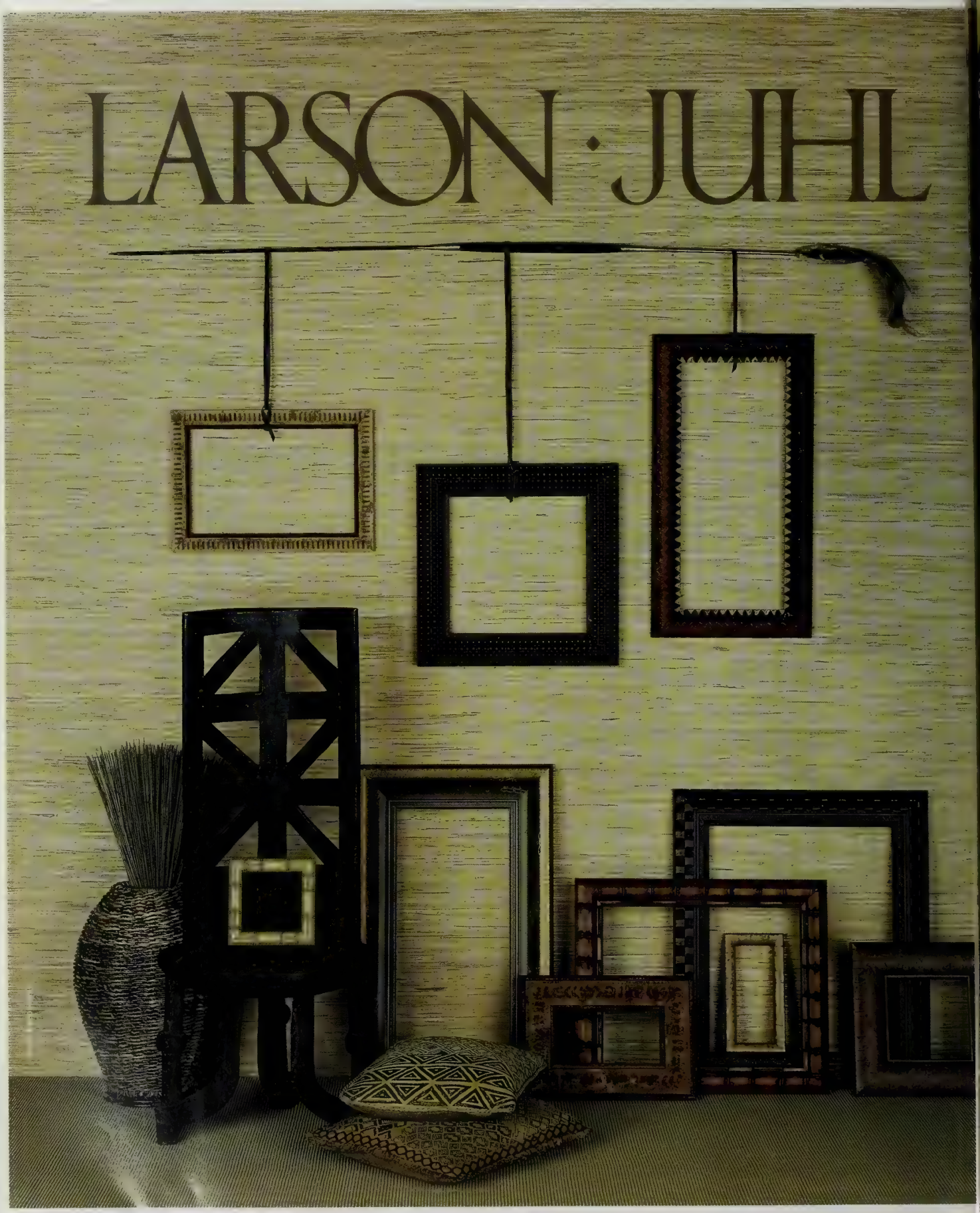
3 **Pelham Galleries Ltd.,** 24 & 25 Mount Street, 44-20-7629-0905; www.pelhamgalleries.com. *18th- and 19th-century European furniture*

4 **James Purdey & Sons Ltd.,** 57–58 South Audley Street, 44-20-7499-1801; www.purdey.com. *Sporting apparel and accessories*

5 **Edi B Fine Linens,** 29 South Audley Street, 44-20-7629-4650. *Bed, bath and table linens*

6 **Thomas Goode & Co.,** 19 South Audley Street, 44-20-7499-2823; www.thomasgoode.co.uk. *Silver and custom china*

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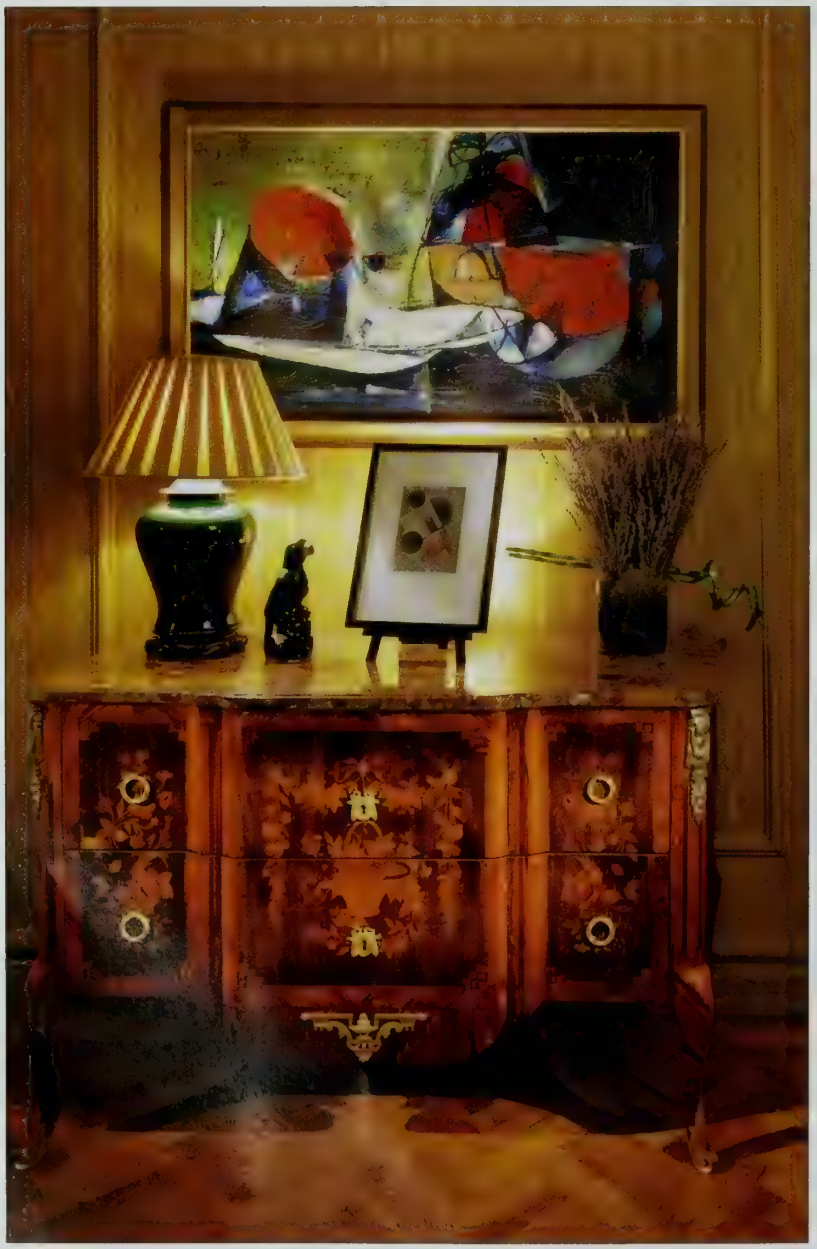
Walter Herman

The Designer Opts for Moody Elegance in His Eclectic Sydney Apartment

Text by Steven M. L. Aronson/Photography by Erhard Pfeiffer

Interior designer Walter Herman (right) mixed modern Australian paintings with antique furnishings in his Sydney apartment.

BELOW: In the entrance hall, a circa 1775 commode by Pierre Roussel is placed with work by Erica McGilchrist, top, and Frank Hinder.





WHO CAN BLAME WALTER HERman for wanting to be where the action Down Under is? When the designer forsook his long-adored home in Darling Point, a nicely quiescent Sydney neighborhood, it was for the newly cool district of clubs, pubs, cafés, restaurants and cutting-edge shops known as Potts Point—and to the very omphalos of it at that. "It's all happening right on Macleay Street where I live," he enthuses.

Residentially speaking, Macleay Street is an architectural love-in, chockablock with sandstone mansions, large terraced houses, and apartment complexes, and democratically embracing the Georgian, Neoclassical and Art Déco styles. But Herman, determined to leave most of the furniture and much of the baggage of his old life behind, opted for a bland new

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The result was a success—a testament to timeless masculine glamour.



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building whose face—or, rather, facelessness—smacked of brand-new beginnings.

There were some inevitable false starts—he went on to decorate his high-ceilinged, two-bedroom apartment no less than three times in the five years he has occupied it. "I went through stages," he admits. Stage One was silvery gray walls and furniture covered in white linen. Stage Two was everything white, furniture *and* walls. The problem with that was the windows faced west and it was eye-blinding-ly glary. "My friends, the second they walked in the door, would reach in unison for their sunglasses," he explains, adding, "I was trying out minimalism, which was the trend here at the time, but it just wasn't me—it wasn't really how I like to decorate, and it certainly wasn't how I wanted to live. So then I went dark, which suited my personality more."



"I wanted something glamorous, moody," Herman says. LEFT: A Regency mirror and an African mask are in the dining area. Hermès plates. Wing chair damask from Lisio.

ABOVE: Paintings by Nancy Borlase, left, and Robert Hughes flank the living room fireplace. Sofa and chair velvets, Rubelli. Brunschwig & Fils scroll-back chair fabric.

If *that* result was, and remains, a success—a testament to timeless masculine glamour—it's because in this, his latest stage, as one of his colleagues put it, "Walter understood himself brilliantly." What he did was soften the apartment's edges with lavish fabrics, "brave painted finishes," gilt frames for his fine collection of Australian paintings, and sofas and chairs of his own design. "The most important thing that I feel my rooms now have that they didn't," he says, "is a heartbeat."

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"The most important thing that I feel my rooms now have that they didn't is a heartbeat."

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Palpitating like mad at any rate in the entrance hall is a near-life-size mid-19th-century French replica of the Borghese Gladiator of antiquity, his musculature exaggerated to the point of fantasy. This beautiful bronze, the antique French commode across from it, the amber of the walls (Herman had the entrance hall and the living and dining room faux-pine paneled) and the oak of the parquetry floor collectively glow a rich honey color. The space as a consequence seems lit from within by its own luster, which is how the rest of the apartment comes to light also.

The sofa in the 30-foot-long living/dining room is upholstered in a silk velvet the very color of the walls. Behind it is a Regency rosewood table to which a pair of Napoleon III gilt wing-back chairs, coruscating with gold damask, and a passel of turn-of-the-last-century French chairs, sporting black leather, can be smartly pulled up for a meal. The rug is 1920s Chinese, beige and cream shot through with a blue that "ties it back" to the draped tablecloth in a corner.

In the bedroom (as in the adjoining small study), the walls and carpet are navy: a sea whose blue is broken only by the whitecaps of baseboard and ceiling. The carpet is wool from New Zealand, while the walls are of a felt that feels like a reprieve—always a good wavelength to be on. Indeed, when Walter Herman lies propped against his heavy-woven-white-linen headboard, he's hard-pressed not to imagine his ship of a bed slipping out of Sydney Harbour through the Heads. □





"I like both the luxury of tradition and the energy of the modern," Herman says. "I wanted to bond them in a synergistic way." LEFT: Navy felt covers the bedroom walls. ABOVE: The study. Lithographs by John Lennon are Herman's only non-Australian art. "I love his line," he says, "the way he just scribbled." Gold damask from Bises.


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Discoveries by Designers





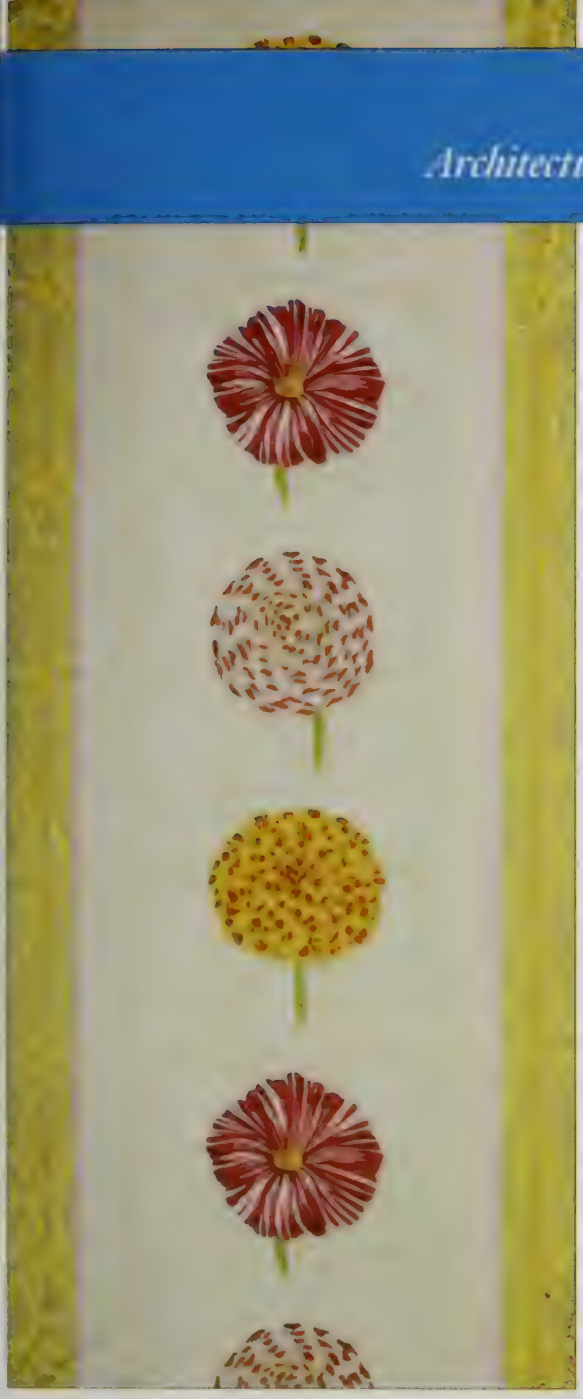
A leaf obelisk, left, and a shell birdhouse, below, by local artist Nate Ricketts are some of the decorative objects found at Porch.



Garden-Inspired for Indoors and Out

The desire to create beauty in outdoor living spaces led actress **Mary Steenburgen** and **Dan Marty** (above) to open **Porch** in Santa Monica, California. Situated on an avenue lined with boutiques and eateries, not far from the Pacific, Porch evokes the charm of the garden genre and translates it into a beckoning selection of items for indoor and outdoor settings. Plants and chandeliers, hanging moss and floral works of art are but a backdrop for a variety of botanical objects and accessories, statuary and *faux-bois* furniture.

Porch, 1311A Montana Ave., Santa Monica, CA 90403; 310-260-3924



Osborne & Little

Designers Guild, at Osborne & Little (212-751-3333), has created the Amaranth collection, named after the everlasting flower in Greek mythology. The signature fabric *Amaranth* (above) is printed on cotton in four colors: celadon, geranium, parchment and saffron. Also from the collection is *Mandalay*, a design with large tulips.

Classic Therien

Therien Studio Workshops has launched its new Rocaille series—six classical furniture forms in the tradition of the Louis XV, Louis XVI and Empire periods, but with a modern twist. Robert Garcia, a principal at Therien, sees the line as a "direct design reflex to the current vogue for sharp, angular furniture." The collection has caught the attention of **Craig Wright**, who has used Therien over the years to adapt pieces for clients.

Therien Studio Workshops, 716 N. La Cienega Blvd. Los Angeles, CA 90069, 310-657-4615; www.therien.com



A Beaubourg commode of hardwood with *anegre* veneers



A solid-mahogany Odeon armchair, upholstered in leather



Mimi London

The first fabric collection by rug designer Elizabeth Eakins, available at Mimi London (310-855-2567), is called Les Toiles Indiennes. Handwoven and hand-printed, it's reminiscent of the old French prints used in the bungalows of the British Raj and includes *Attur* (left) and *Dhar* (right).



Worldly Design

Drawing on years of combined experience in antiques and design, furniture upholstery and restoration, John and Karine Bermingham, of **Bermingham & Co.**, offer clients, who include **Elissa Cullman**, their knowledge of 18th- to 20th-century pieces. An 18th-century French *buffet à deux corps* and two 1940s French rattan armchairs (left) join furnishings from various cultures. "Great design is not restricted to one area of the world," says John Bermingham.

Bermingham & Co.
243 E. 60th St.
New York, NY 10022
212-223-6546



An early-19th-century life-size temple statue from southern India



Parisian Hand-Painting

I was introduced to the atelier of **Giovanna Amoruso-Manzari** and her husband, **Arnaud de Moulliac**, years ago by a client," says **Juan Pablo Molyneux** (right), who has requested countless projects over the years, among them a porcelain service depicting a 16th-century Parisian *hôtel particulier* (above left). For nearly two decades they have designed and hand-painted porcelain, making pieces specifically for their shop (left) and fulfilling commissions for a devoted following.

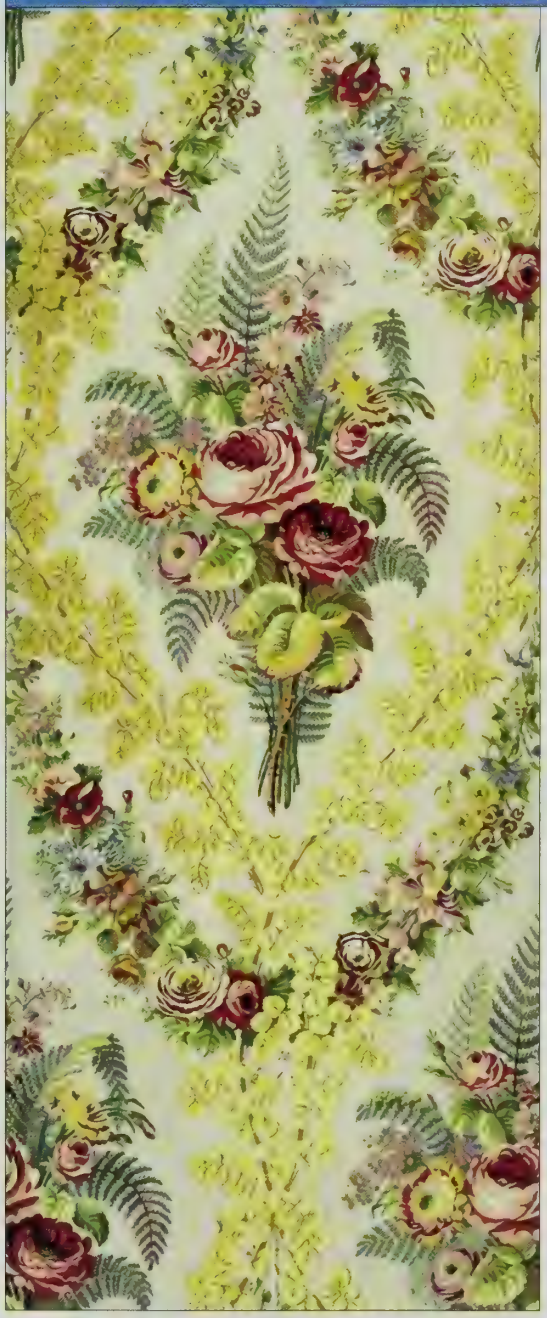
Giovanna Amoruso-Manzari
52 rue Lhomond
75005 Paris
33-1-45-87-09-67



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In my kitchen
I preheat a memory.
I fold in old friends with new.
I bake a good laugh.



Fabrics with a Past

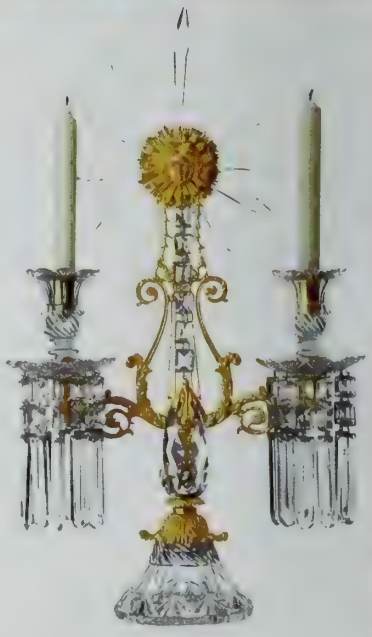
Tassinari & Chatel traces its celebrated lineage to the reign of Louis XIV, when the firm was founded by Louis Pernon. Since then the fabric house has amassed a monumental library of documents to guide clients in selecting fabrics for reproduction. A brocade available for sale (above) was designed by Camille Pernon for the Versailles bedroom of Louis XVI.

Tassinari & Chatel, 13 rue du Mail, 75002 Paris
33-1-43-16-88-00; www.lelievre.tm.fr

Crystal Magnificence in London



No one knows more about chandeliers than the Denton and Crick families, who've been in business for generations and whose holdings continue to amaze and dazzle," says **Graham Viney** (above). Mary Elizabeth Crick established the first shop in 1900 with one chandelier, not far from the present location of **Denton Antiques**, where stellar confections include a gilt-bronze-and-cut-glass candelabrum (right), circa 1815–20, with waterfall prisms and sunburst ornament.



Denton Antiques
156 Kensington Church St.
London W8 4BN
44-20-7229-5866
www.denton-antiques.co.uk

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HEAVEN



EARTH

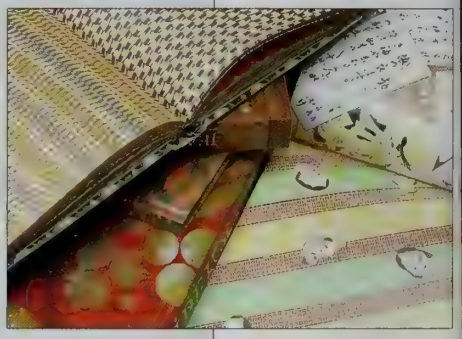


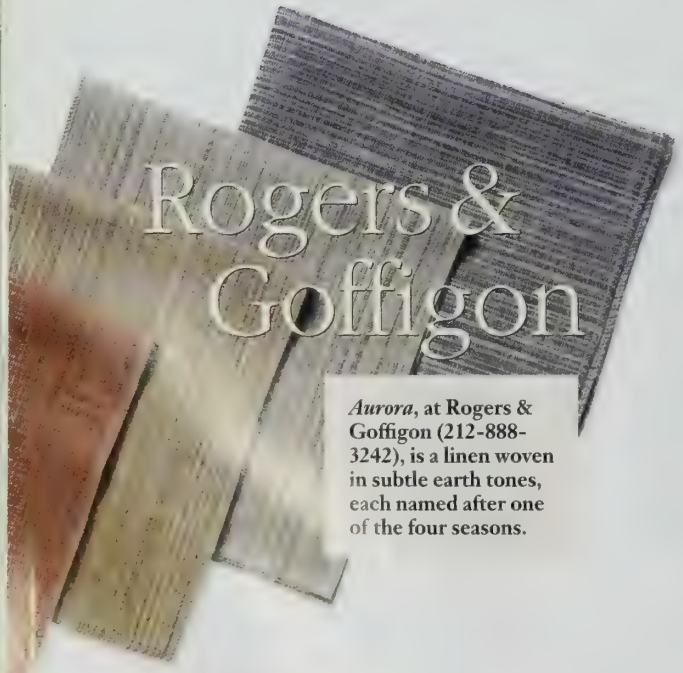
Books to Write Home About

Potterton Books carries a great wealth of old design books, as well as material on contemporary architecture, design and gardens," says **Roderick N. Shade** (left). Manager Beth Daugherty, he says, has "a knack for cluing into what you're interested in." The newly renovated shop, which has the air of a private library, contains such finds as *Country Seats of Great Britain and Ireland*, 1875 (above right), and a trove of paper and textile pattern books (right).

Potterton Books
979 Third Ave.
New York, NY 10022
212-644-2292







Rogers & Goffigon

Aurora, **at Rogers & Goffigon (212-888-3242), is a linen woven in subtle earth tones, each named after one of the four seasons.**

Only in Mexico

Described by **Ron Mann** as "the only one of its kind," Puerto Vallarta's **Galeria Olinala** is a cache of old Mexican ceremonial masks—its primary focus—indigenous arts, rural antiques and contemporary folk art. A circa 1970 bird headdress from Guerrero made by the Nahuatl people and two circa 1950 trunks from Zacatecas (right) are among its selections.

Galeria Olinala
Lazaro Cardenas 274
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The Art in ARTchitectural Interiors

Generations of accumulated expertise and trade secrets are revealed in the quality of work at **ARTchitectural Interiors**. Specialties are furniture making, steel sculpting, wood-carving (below, a detail of a Mediterranean-style bed) and stair-making (below, a welder grinding a baluster). Of master craftsman and part owner Victor H. Salas, **William W. Stubbs** (left, in the showroom) says, "He's a creative genius and a true collaborator, bringing imagination to each project."

ARTchitectural Interiors, 1350 E. Southcross Blvd.
San Antonio, TX 78223, 210-533-1269; www.artchitectural.com

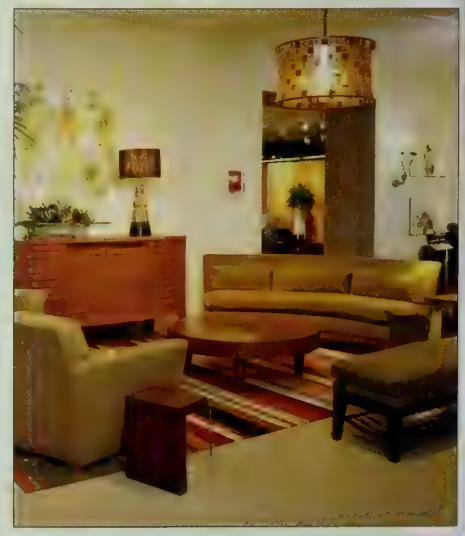






Thomas Lavin

Thomas Lavin's new showroom in West Hollywood's Pacific Design Center represents the furniture, fabric and lighting of more than 60 designers and displays them in gallery-like settings enlivened by exhibitions. Furniture by Ted Boerner, a carpet by elson & company and a Fuse Lighting chandelier (right) and Jiun Ho's Kasba wing chair (left) are part of the sophisticated mix.



Thomas Lavin, 8687 Melrose Ave.
West Hollywood, CA 90069
310-278-2456; www.thomaslavin.com

continued on page 86



Pictured is Jensen Stripe wool carpet in color Classic Style. ©2005 Karastan.

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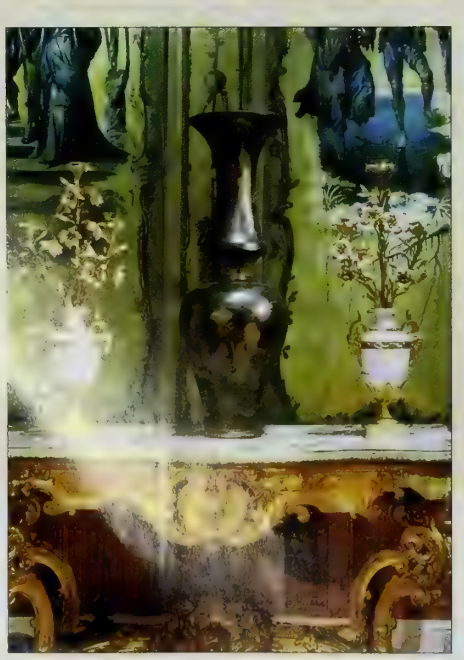


The newly expanded **Architectural Artifacts** uses graceful footbridges to connect an inventory of architectural salvage and antique furnishings that includes an entranceway by Oscar Bach (left) and a circa 1920 French six-panel room divider (right). "Their reputation precedes them," says **Stanley Tigerman**.

Architectural Artifacts, Inc.
4325 N. Ravenswood, Chicago
IL 60613; 773-348-0622
www.architecturalartifacts.com







Another Fair to Remember

September 20 through 26 marks the second **Moscow World Fine Art Fair**. Being held at the recently restored Manège, Moscow's largest historic cultural complex, the fair hosts some 70 international art and antiques dealers exhibiting furniture, artworks, decorative objects and jewelry from the 16th through 19th centuries. Feigen Aaron Ltd., of London, is showing *Summer* (top left) by Adriaen van de Velde, 1661, a work once in the collection of Empress Catherine II of Russia.

The Manège
Manezhskaya Square
Moscow
www.moscow-faf.com

A giltwood console, one of a pair, with ormolu mounts, from Bernard Steinitz

Distinctive Faces

Portraits by **Derry Moore,** the 12th Earl of Drogheda, will be at London's National Portrait Gallery through September 25. Among the images is a 1992 photograph of Princess Diana with William and Harry used for a Christmas card after the princess's separation from Prince Charles.

National Portrait Gallery
St. Martin's Place, London WC2H 0HE
44-20-7312-2463; www.npg.org.uk



continued on page 226

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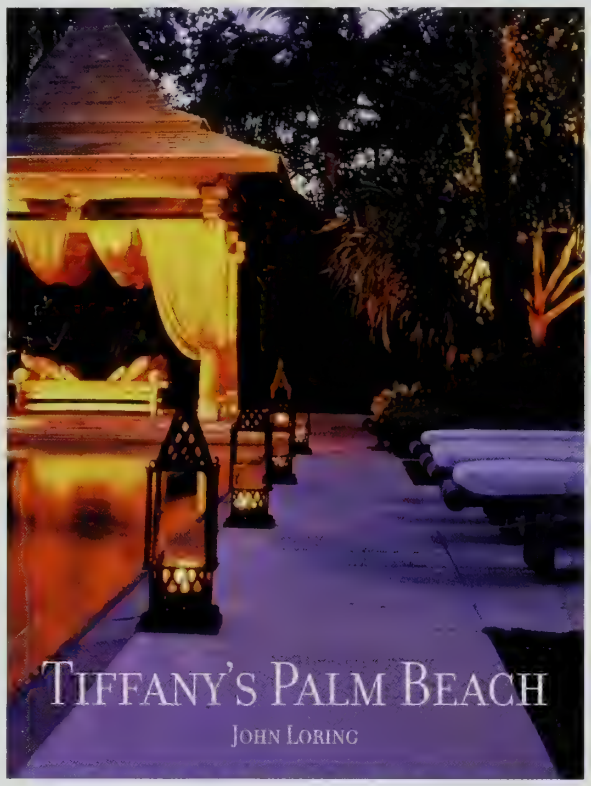
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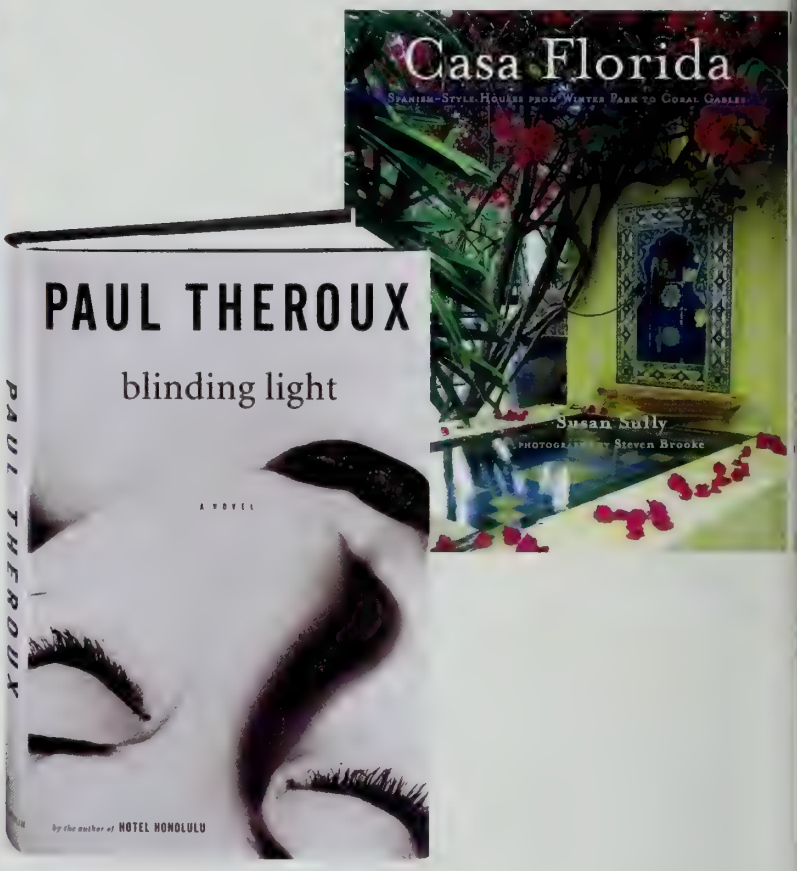
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Hot off the Press

Visual Romps Through America, Pursuing the Muse and Other Devilish Business





TIFFANY'S PALM BEACH

"There are no rules of style except to do things extremely well for the pure pleasure of doing things well," Tiffany's design director and *Architectural Digest* contributing writer **John Loring** reveals in his tale of the good life in Palm Beach. Loring offers a genuine understanding of the town's rich history—illustrated with many images by *AD* contributing photographer **Kim Sargent**—and weaves in Tiffany's-related anecdotes. It's due out in winter, just in time for the less balmy cities to get jealous.
Harry N. Abrams, $65

BLINDING LIGHT

The newest novel by *AD* contributing writer **Paul Theroux** finds the hero, author Slade Steadman, venturing into the Ecuadorian jungle in search of botanical inspiration for his decades-overdue second book and emerging a very changed man. Theroux's journey is at times Shakespearean, with forest frolics, the drinking of potions and the contemplation of blindness and perception. Cunning, loaded phrasing abounds on this guided tour of darkness and light, in which Steadman comes to realize, "My vision is excellent. It's my eyesight that's a little faulty."
Houghton Mifflin, $26

CASA FLORIDA

Spanish-Style Houses from Winter Park to Coral Gables

Having reigned supreme for centuries, Spanish-influenced architecture in Florida is arguably *the* defining style of the state. **Steven Brooke**, a contributing photographer for *AD*, and writer Susan Sully searched high and low for the best examples of the vernacular, resulting in a stunning catalogue of mostly 1920s and '30s villas and casitas. The last pages show a modest red-roofed gem, a rainbow appearing to end in its backyard.
Rizzoli, $50

"There are no rules of style except to do things extremely well for the pure pleasure of doing things well," reveals John Loring.

continued on page 94



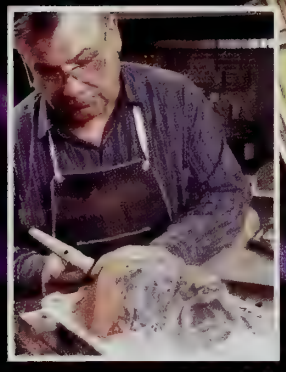
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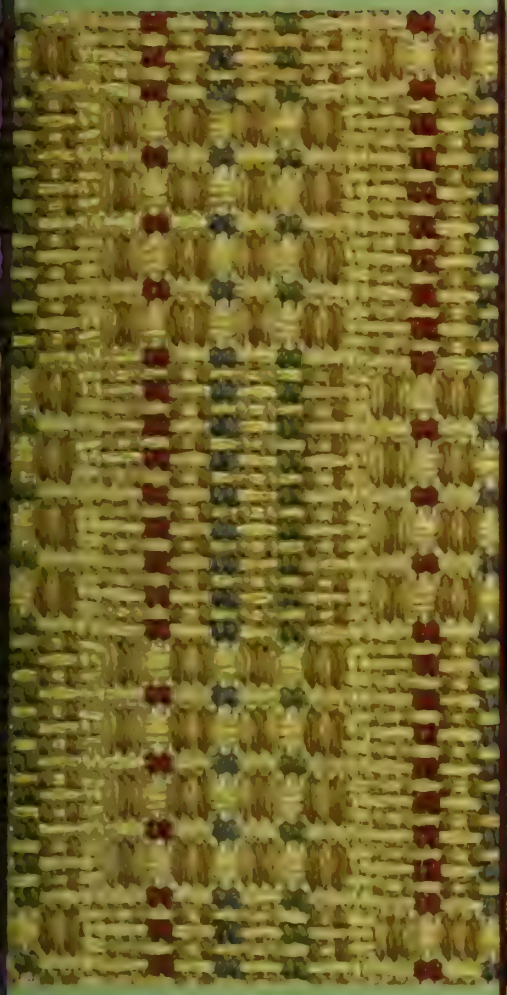
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LOS ANGELES

The City of Angels is a veritable architectural playground, and this work, with widescreen color photographs by **Tim Street-Porter** and an introduction by **Diane Keaton**, a preservationist who allows a glimpse into her former L.A. abode, only serves to cement its reputation as such. Street-Porter's photos, shot with the knowing eye of a seasoned resident, give equal measure to all the L.A. landmarks, revered or quirky: Hollyhock House and The Beverly Hills Hotel; Musso & Frank's and Randy's Donuts. Destined for true collectibility, the 5,000 limited-edition copies are individually numbered.
Rizzoli, $195

AT HOME IN MAINE

Houses Designed to Fit the Land

Perhaps the greatest challenge architects face is determining the most prudent spot to site a new house or addition. In Maine, where a seascape or a forest can be found at every turn, the problem is especially poignant. Longtime Maine resident **Brian Vanden Brink**, who has photographed several area houses for this magazine, and architect Christopher Glass put forth fine examples of renovation, conversion and construction that the landscape doesn't seem to mind.
Down East Books, $40 □

A DEVIL'S DICTIONARY OF BUSINESS

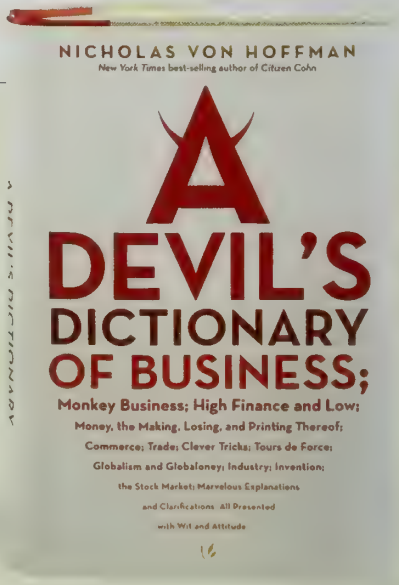
If Ambrose Bierce had been reincarnated as an investment banker and then dispatched to Wall Street, the resulting book might be something like *A Devil's Dictionary of Business* (Nation Books, $25), a witty lexicographical romp through the nation's financial history by AD contributing writer Nicholas von Hoffman.

There are definitions aplenty, of course, and almost all of them are funny. "Middle class" is defined as "a subsection of the population which includes everybody." A hedge fund is "a souped-up mutual fund on crystal meth." And a contract is "a worthless agreement enforceable at law at enormous cost, great peril and vast frustration."

But the definitions are also a good excuse to meet all kinds of colorful characters. We learn, for example, that Generoso Paul Pope, Jr., the creator of *The National Enquirer* as we know it, went to MIT. And we discover that the nation's first PR man was probably Ivy Ledbetter Lee, dubbed "Poison Ivy" by Upton Sinclair.

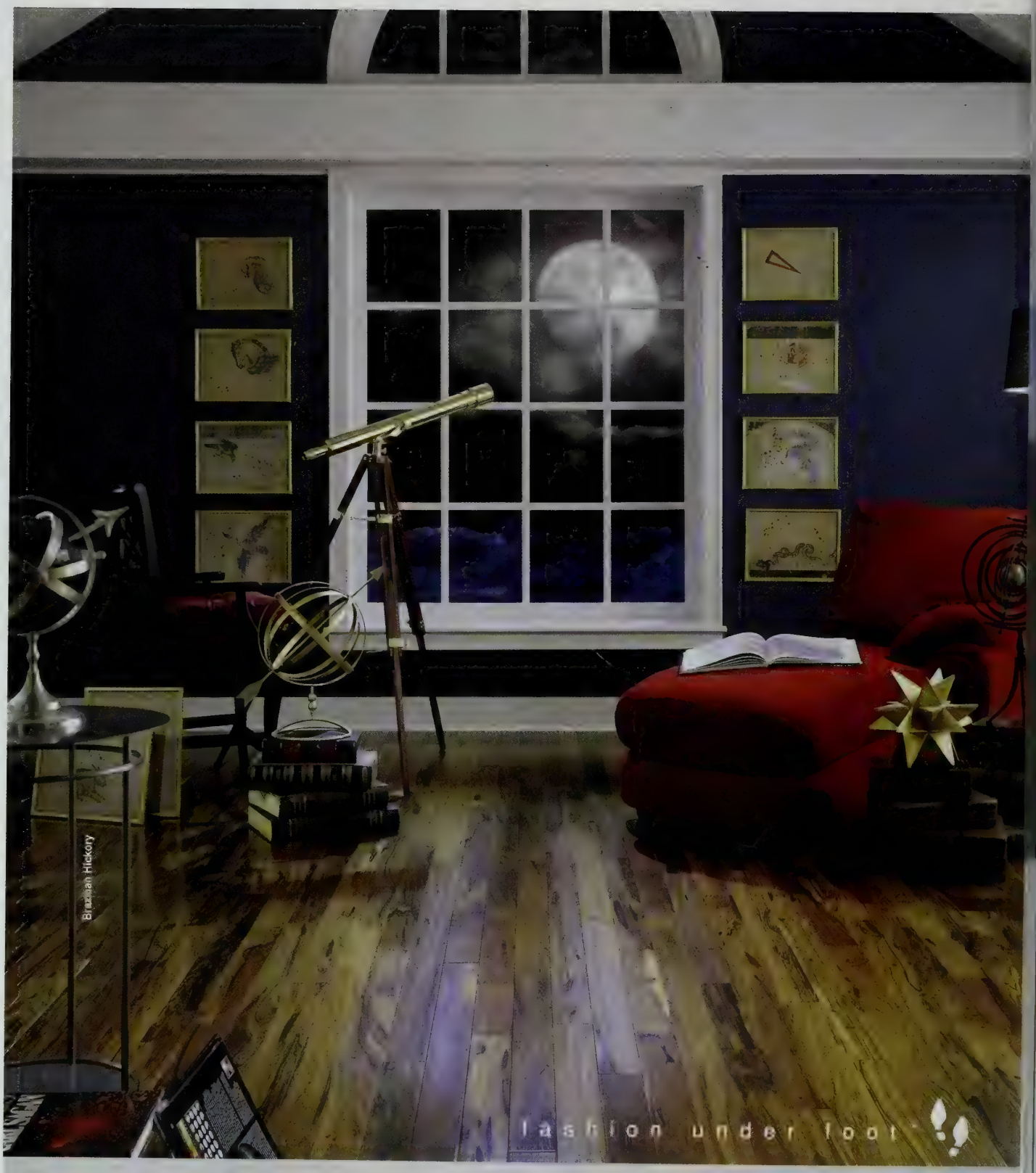
Given its devilish provenance, this dictionary is surprisingly functional. Von Hoffman is careful to explain concepts like "debt-to-equity ratio" in English that is plain as well as funny, and while he displays a healthy skepticism throughout, his understanding of both business and history is too deep for mere cynicism. Thus he rehabilitates the Morgan banking family from the cartoon image of capitalist rapacity, and even sees the good in Andrew Carnegie, that classic robber baron whose obsessive cost accounting "is the sine qua non of modern management and therefore modern high productivity and low prices."

Von Hoffman's nuanced view of capitalism is manifest in his definition of the corporation: "The cruel, reckless, and stone-hearted bureaucratic corporation is a fixed element in the American imagination," he writes. But without it, "we would have moved but a small distance from the unending manual labor and the short life spans which were the fate of Americans in the generation of the Founding Fathers."



Von Hoffman is careful to explain concepts in English that is plain as well as funny.


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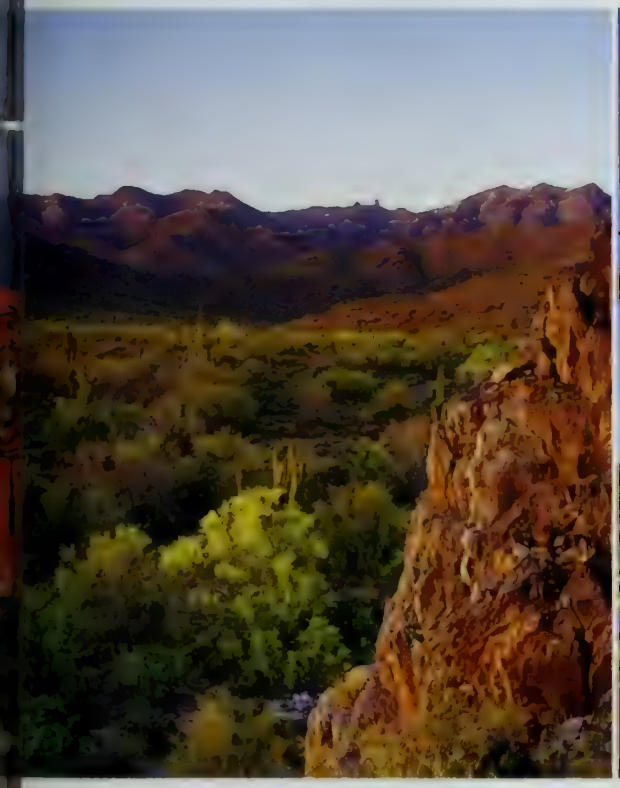
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Scottsdale's energetic cultural scene takes on special brilliance in the fall,

with attractions throughout the city opening like a thousand desert flowers in bloom. Art lovers, patrons and collectors have their choice of more than 125 galleries and museums to peruse, 600 restaurants to dine in and more than 70 resorts and hotels in which to recharge before heading out to new avenues of discovery.

The rust-colored Sonoran Desert and jagged hills that frame Scottsdale, Arizona, contain an overlapping and diverse mix of cultural influences that give added flavor to Scottsdale's personality and expressive style. From Native American arts and jewelry to the finest modern traditions, Scottsdale has proven a welcoming environment for artists, and for visitors and residents who prize the city's treasures. ►

Since the early years of the last century, Scottsdale has drawn distant luminaries in design and architecture, such as Frank Lloyd Wright and Paolo Soleri. These early pioneers helped transform Scottsdale into a nurturing community for independent artists, shaping the pattern of its public spaces and the readiness of its culture to embrace new ideas.

Scottsdale's cultural center is downtown, where four distinctive arts districts each offer a unique menu of attractions. Main Street, with its studios, show spaces, bookstores and cafés, is the working heart of the arts scene and home to one of the richest concentrations of art and antique stores in the country. Historic Old Town delivers sights and diversions from Scottsdale's storied Western past, while the sleek boutiques, galleries and fine dining found along Marshall Way and Fifth Avenue hum with cosmopolitan charm.

Celebration and Space

Scottsdale's art scene gets as big as the outdoors with a full calendar of spirited festivals. The Celebration of Fine Art, which runs from January through March annually, is one of the region's premier cultural events, attracting more than 100 artists who exchange ideas and sell their most accomplished works.

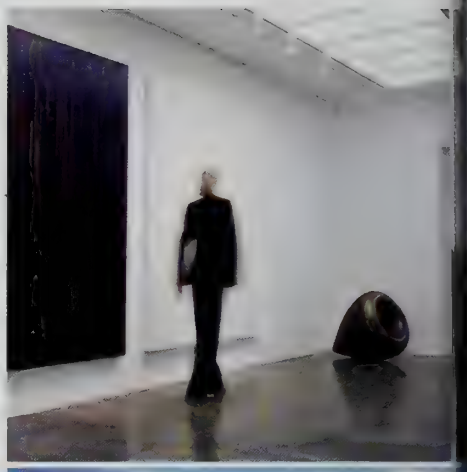
Scottsdale also has made a substantial investment in making art an integral part of public life, and its success is visible everywhere. The urban aesthetic is broadcast in colorful murals and sculptures, imaginatively designed public spaces and municipal property animated in sweeping statements of civic pride.

Where Art Lives

Scottsdale's commitment to the arts is on permanent display at the Scottsdale Museum of Contemporary Art, designed by architect Will Bruder. Beginning in September, SMoCA will present *Tea and Coffee Towers*, an exhibition of functional domestic architecture in the form of coffee and tea sets by the Italian design house Alessi. Each of the pieces touches on a highly topical issue in contemporary architecture: from computer-aided design and the use of experimental materials to how people relate to everyday objects in their environments.

Adjacent to SMoCA, the Scottsdale Center for the Performing Arts produces more than 1,000 events and educational programs a year, a dynamic mix of dance, music and theater. In November, the Center welcomes the genre-defying dancer Savion Glover to its stage with a program entitled "Classical Savion." Here the performer, choreographer and director taps to orchestral compositions in a stirring fusion of new and old—a perfect representation of Scottsdale itself.

For more information, call (800) 839-9567 or visit www.experiencescottsdale.com.







Top to bottom: exhibition space at Bentley Gallery; Taliesin West at sunset; a service set from *Tea and Coffee Towers*.

Open your eyes to the culture that abounds at Scottsdale, Arizona's galleries, museums and events. And you, too, will find something that you can't live without. Begin your discovery at experiencescottsdale.com or by calling 800-839-9567.

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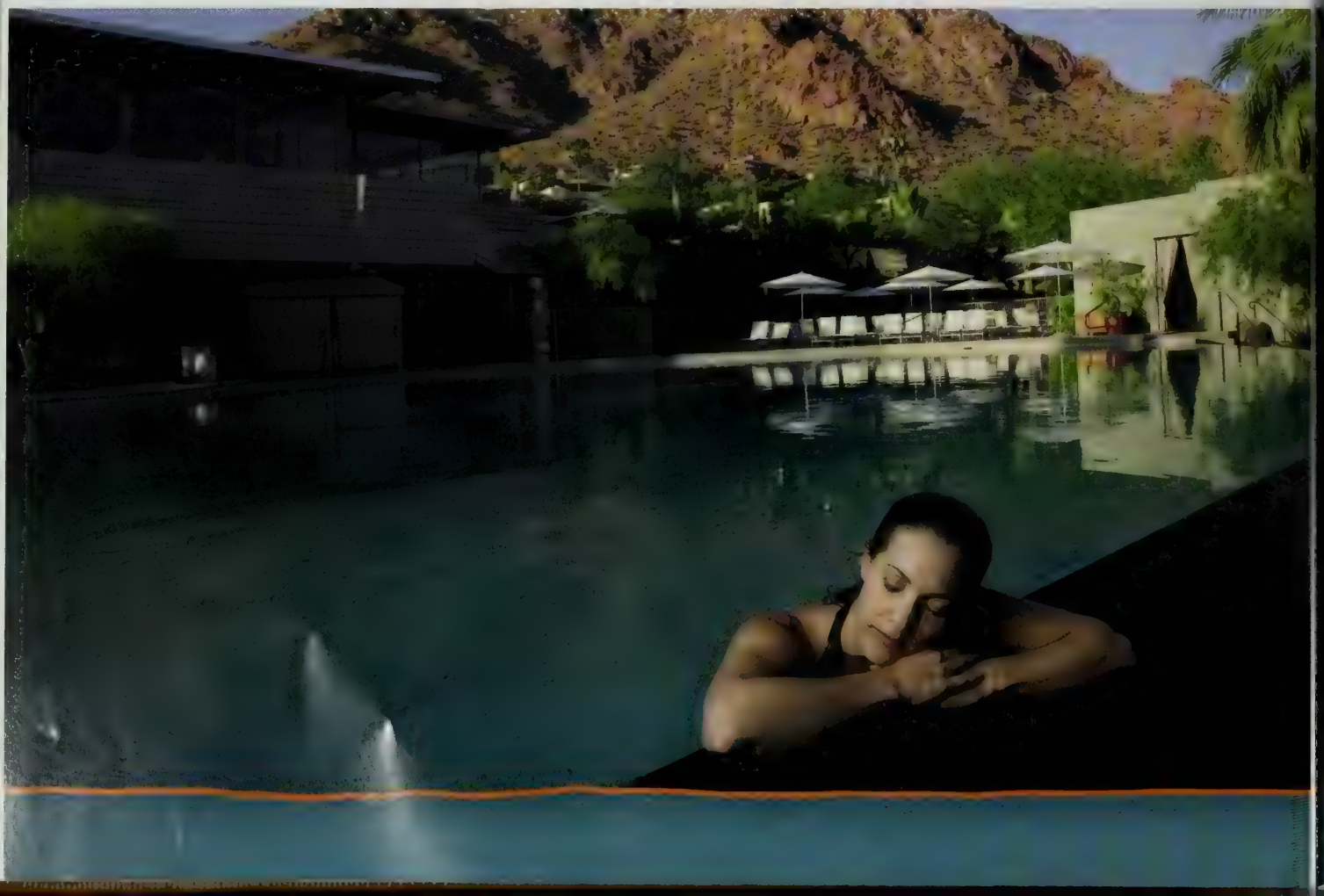
Arizona: More to Explore

After sampling some of Scottsdale's attractions, travelers to the Grand Canyon State can branch out and explore. Not only is Arizona home to magnificent natural vistas—from cactus forests and sand dunes to grasslands and mythic mountain ranges—it boasts some of the finest resorts in the world.

Nestled among 12 million-year-old boulders in the scenic desert foothills just outside of Scottsdale, the Golden Door Spa at The Boulders brings Three-Star service and amenities to intensely rustic surroundings. Other Three-Star destinations include the JW Marriott Desert Ridge, which harnesses the most powerful forces of nature into one compelling spa experience, and the Sanctuary Spa at the Sanctuary on Camelback Mountain, which adds panoramic views to its many relaxation therapies.

Three Arizona spas have earned Mobil's coveted Four-Star ranking: The Alvadora Spa at the Royal Palms in Phoenix, The Spa at the Four Seasons Resort Scottsdale at Troon North, and the Spa at Omni Tucson National Golf Resort and Spa. Every one of these resorts offers visitors customized therapeutic and invigorating treatments enhanced by Arizona's majestic landscape.

Golf enthusiasts enjoy a tremendous range of options in Arizona, with fairways for every taste, mood and skill level. A short drive north from Phoenix, the famed fairways of the Sedona Golf Resort provide a lavish and scenic retreat. The Omni's 27-ho golf facility stretches against a backdrop of the Santa Catalina Mountains while the nearby Tubac Golf Resort winds over 400 acres in the fertile hills of the Santa Cruz Valley.



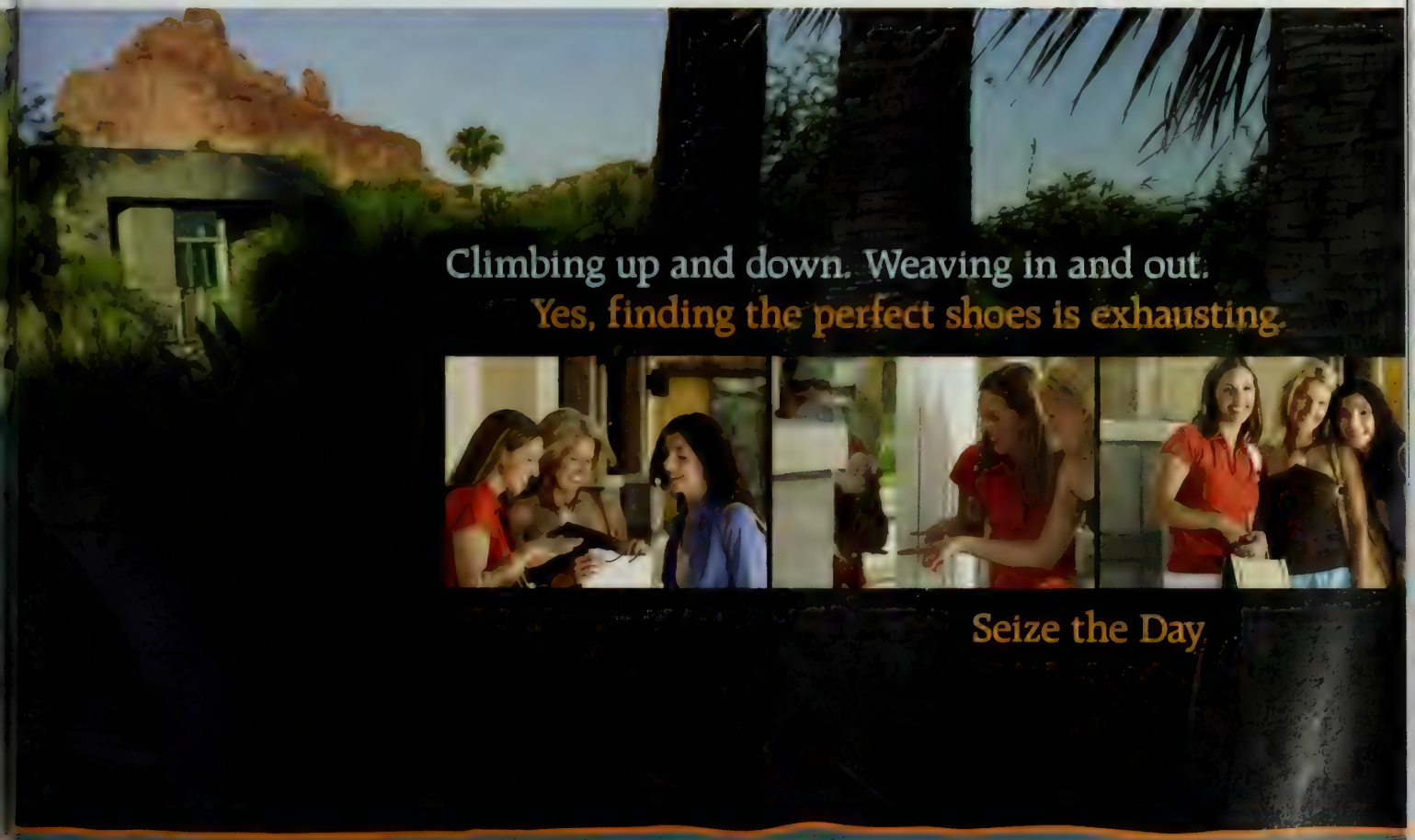
rizona's culinary highlights have rown enormously in number and restige in recent years and it is now ossible for entire vacations to be lanned around the state's multitude f fine dining choices. The Marquesa t the Fairmont Scottsdale Princess as recently awarded AAA's Five Diamond Award for its masterful interpretations of French, Italian and Spanish cuisine. And its market-style Sunday brunch, served in the open air on a cobblestone patio, has become a perennial favorite among residents and returning guests. Another Five Diamond Award winner, Mary Elaine's at The Phoenician, serves a seasonal menu of modern French cuisine in an elegant European setting. In Arizona, the dining is as varied as its scenery—and every bit as tempting.

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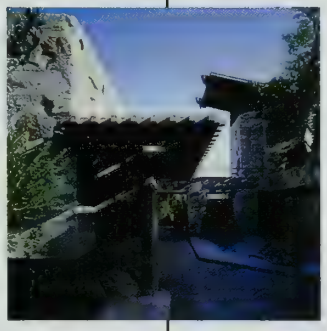
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ARIZONA

Frank Lloyd Wright's Desert Masterpiece



Often acclaimed as the greatest architect of the 20th century, Frank Lloyd Wright discovered the Arizona desert in the late 1920's. By 1937 he decided to build a permanent home, studio and architectural campus on 600 acres of beautiful rugged desert in the foothills of the McDowell Mountains in northeast Scottsdale.



Wright's design for Taliesin West showcased his brilliant ability to integrate indoor and outdoor spaces. It soon began receiving international media coverage and attracted visitors from throughout the world.



Daily public tours are offered. The entrance to Taliesin West is at the intersection of Frank Lloyd Wright Blvd. and Cactus Rd. Tour information call (480) 860-8810 or (480) 860-2700 Ext. 494 or 495.

www.franklloydwright.org

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Design Conference at Taliesin West

Designed in harmony with its desert and mountain setting, the visionary group of buildings comprising Taliesin West is among Frank Lloyd Wright's most admired works. Both beloved home and busy workshop, the compound remains an active center for innovative architecture and design.

On November 3-5, Taliesin West will host a multi-day conference entitled "Doing More With Less, By Design," promoting the notion that better living through good design can and should be available to all. From inspired home renovations to creative community planning, the conference will give homeowners, developers, architects and designers the tools they need to live fully and lightly on the land.

The international roster of speakers includes a keynote address from the award-winning architect Will Bruder; Dan Hoffman of The Cranbrook Institute, an expert on Wright's organic design approach; Werner Sobek, architect, engineer and founder of Werner Sobek Ingenieure (WSI) of Stuttgart; and Tony Brown, founder of the Ecosa Institute, dedicated to teaching natural and sustainable design.

The Foundation's annual fundraiser, The Great Treasure Hunt, will be held on Saturday, November 5. The $250 registration fee includes the Thursday and Friday lectures, along with lunch and tea. Member and early registration discounts are available.

For more information or to register, please call (480) 860-2700 or visit www.franklloydwright.org.



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Maria José Zaragoza

Punctuated by Color and Ingenuity, Her Barcelona House Comes Alive

Text by Nicholas Shrady/Photography by Eugeni Pons



"My intention was to emphasize textures and color to create a simple yet sophisticated aesthetic," interior designer Maria José Zaragoza (right) says of her Barcelona house.

BELOW: Pablo Picasso's 1948 work *Escena de Corrida de Toros* hangs above the living room fireplace. "Set against the pale red of the chimney, it comes alive," she comments.

THERE IS SOMETHING invitingly incongruous about the Barcelona residence of interior designer Maria José Zaragoza. In a city renowned for its bustle and the din of its public spaces, Zaragoza's home is remarkable for its serenity. Perched on the slopes of Tibidabo (the mountain's name, from the Latin meaning "to thee I give," is a biblical reference to earthly paradise), the house and grounds offer expansive views over the city and a wide, blue swath of the Mediterranean. Surrounding the property are a number of smart, mostly century-old villas, originally built by Barcelona's well-to-do as summer retreats from the heat and clamor of town. "When my husband and I were looking for a new place, I was determined to find something in the city center," recalls Zaragoza. "But when I first saw this property, with its orientation, light and views, I was enchanted."

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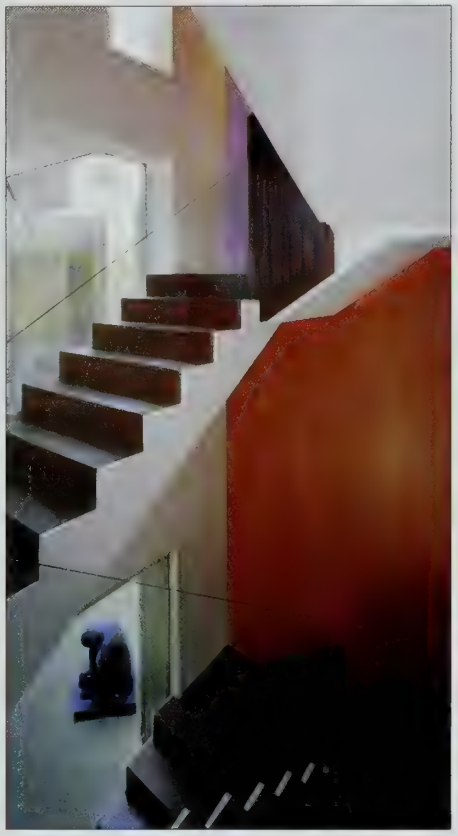
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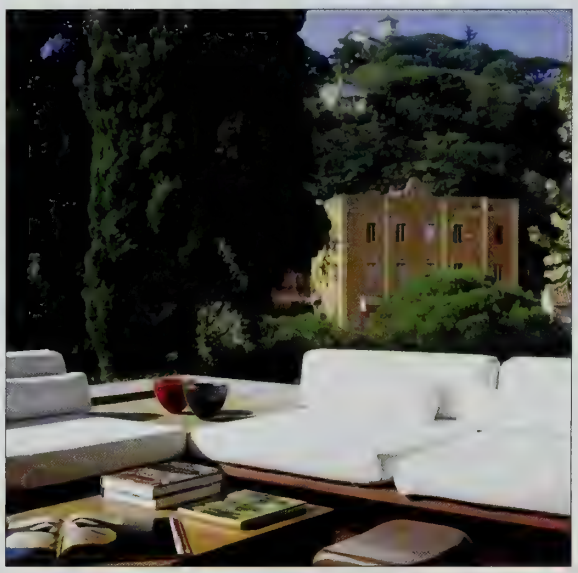
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LEFT: A cantilevered stair serves the house's three stories. *Quietud*, a 1964 sculpture by Catalan artist Eulalia Fábregas de Sentmenat, punctuates the atrium's gravel floor.



"It would be hard for me to overemphasize the influence of Mediterranean culture and landscape in my work," says Zaragoza. BELOW: A terrace, accessed from the living room.

the feeling that anything was possible," says Zaragoza. "But more than anything else, I wanted to preserve the tranquillity and spirit of the place."

Although Zaragoza was attracted to the contemporary interior architecture of the house, she had no intention of creating a stark, monochromatic space. In order to temper the strict geometry and add an air of sumptuousness, she relied on a refreshing palette, exotic woods (all of which are from ecologically sound sources), a balanced mixture of contemporary and classic furniture and a growing collection of modern and contemporary works of art.

Perhaps it is the use of color, one of the designer's strongest suits, that one notices first. Ascending from the first-floor entrance to the pub-

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RIGHT: The designer paired an 18th-century walnut sideboard, which she refers to as the space's focal point, with a contemporary ebony table and chairs in the dining room.



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As fate would have it, Zaragoza's husband, Miguel Arimont de Cea, was developing the property, and the couple promptly decided to put business aside and call it their own. The original plans called for two houses on the site, but the scheme was modified to join the structures to make one 15,069-square-foot residence. The three-story house, built of Greek limestone, is rationalist in inspiration, with uncluttered lines, generous, free-flowing interior spaces and a predominance of plate-glass windows. "I had both space and light in abundance and

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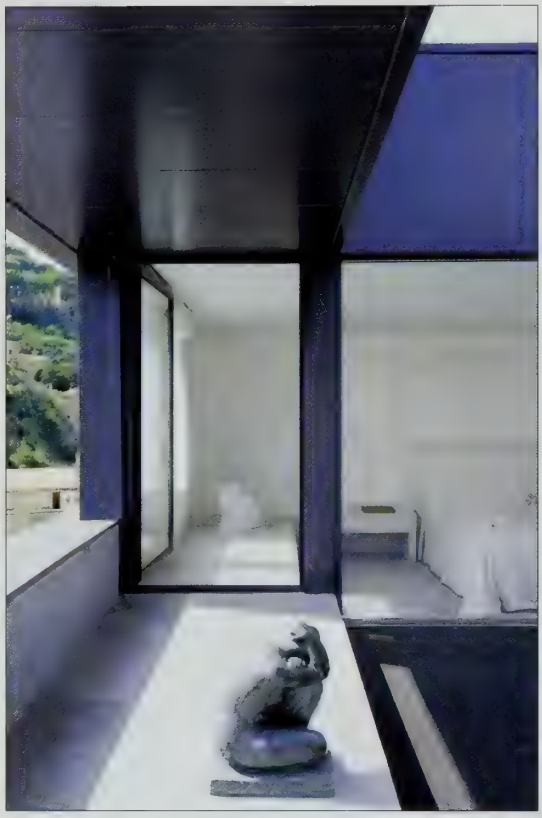
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LEFT AND BELOW: A shallow pool of water encased in an aluminum-and-glass box is in the middle of the master suite, which has two dressing rooms and a seating area.

"I had abundant space and light and the feeling that anything was possible," says Zaragoza.



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lic rooms on the second floor, one passes stuccoed walls swathed in unexpected, if welcoming, hues: gray and mauve in the stairway, pistachio in the hall, mauve and fuchsia in the living room, coral in the dining room. Zaragoza, however, didn't reserve her bold colors merely for the walls. In the living room, twin white cotton sofas are the only neutral elements; the handwoven Nepalese carpet is a deep magenta, the draperies plum and the ebony side tables variable shades of brown. "Color has the ability to empower a space and the objects in it," she says.

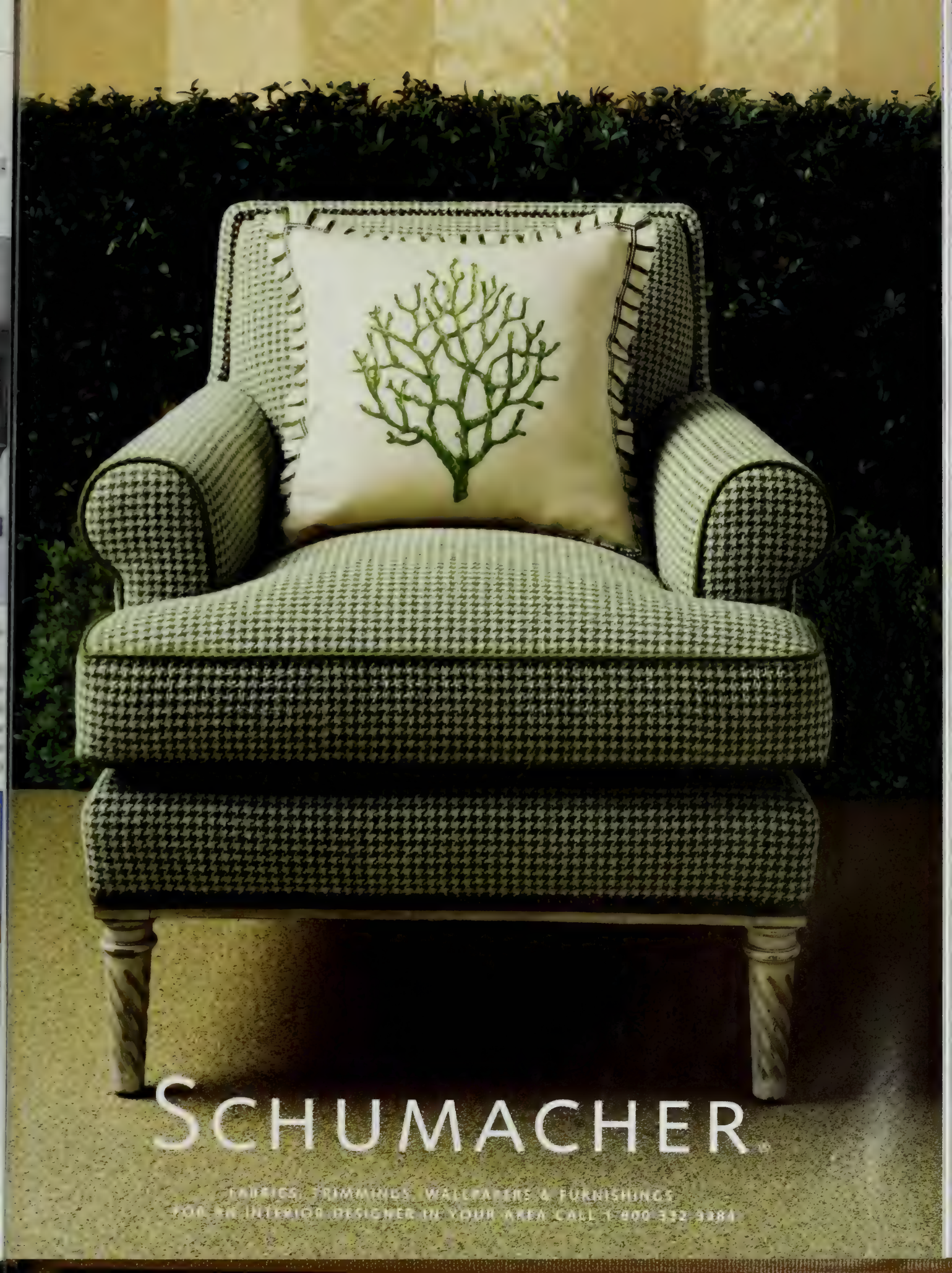
All of the art on display was acquired jointly by Zaragoza and de Cea; theirs is a small collection but a budding one, with an emphasis on modern and contemporary Spanish art. In the dining room, there is an important work by Santiago Rusiñol, *Jardin de Granada* (1915), that will soon be joined by a new acquisition, an abstract by Jorge Galindo. "The coupling of an abstract painting with a more conventional figurative scene will give the dining room added energy," explains the designer. "Too much of a mixture can lead to chaos, but a subtle juxtaposition can be very positive."

That sentiment is equally true in the choice of the dining room furniture. While Zaragoza opted to cover one wall with ebony panels and to

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RIGHT: Spanish landscape architect Fernando Caruncho devised a manicured upper terrace with parterres and a crescent-shaped pool. A lower terrace is bordered by palms.


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Maria José Zaragoza

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design the sleek dining table of the same lustrous wood, she didn't hesitate to place a fine 18th-century English walnut sideboard in the otherwise modern space.

If there is a room that characterizes Zaragoza's purest contemporary inclinations, it is undoubtedly the master bedroom. "I tried to eliminate all that was superfluous," she says. Indeed, but for a bed, a Mies van der Rohe daybed and a "chill-out" area of banquettes, there is little in the room. The walls, carpet, bed, daybed and sofas are all rendered in varying shades of white, creating a profound sense of purity and simplicity. But her boldest stroke was both structural and philosophical. In the middle of the bedroom, Zaragoza designed a shallow pool enclosed in glass that rises up to the sky. "It was a means of bringing the natural world directly into an intimate space," she explains. "Water and light are the two elements essential to all life."

From the start, the couple agreed that planting a garden would be a priority. The designer commissioned the Spanish landscape architect Fernando Caruncho to conceive a garden that would "float over the city and accentuate the views." Caruncho began by building two massive terraces on the precipitous slope in front of the house in order to form a broad

> The designer relied on a refreshing palette, exotic woods and a collection of modern and contemporary art.

belvedere overlooking Barcelona and the sea. On the terrace, which opens from the living room and gives onto the garden, Caruncho and Zaragoza filled large terra-cotta pots with jasmine and fuchsia bougainvillea to envelop the fresh-air space in fragrance and color. "When sitting on the terrace, it's hard to believe that one is in Barcelona," Maria José Zaragoza says. "The perfume from the garden, the ancient trees, the Mediterranean light—it's like an oasis, with Barcelona close at hand but at the same time far removed." □



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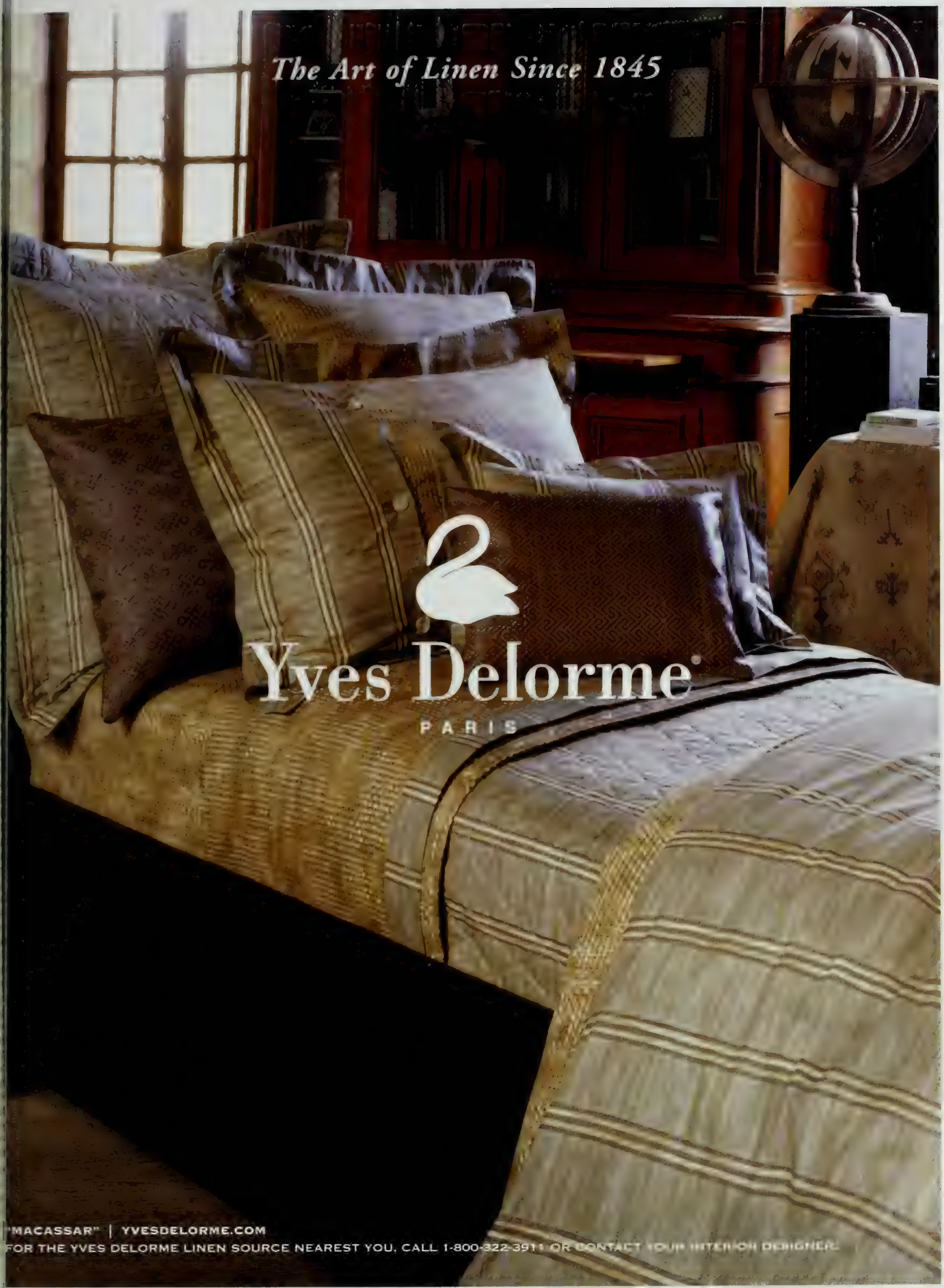
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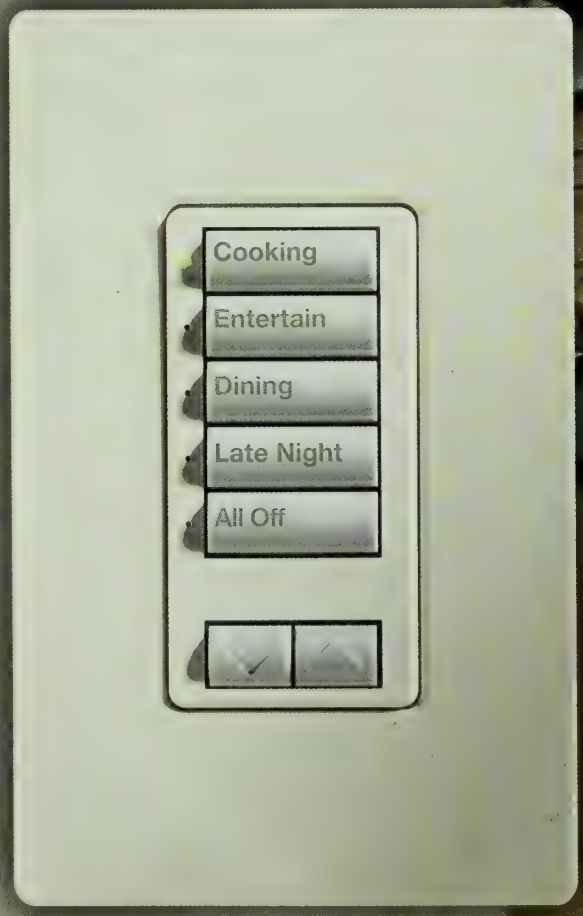
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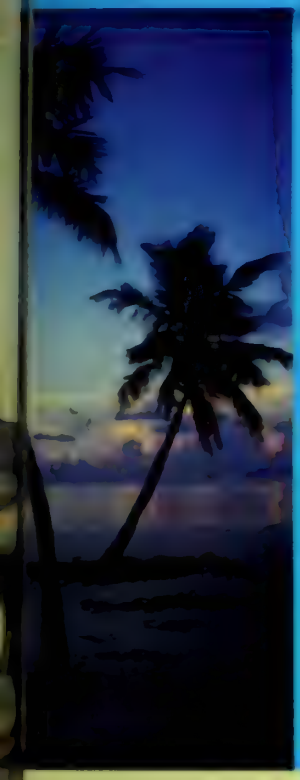
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The Florida Keys



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The Florida Keys & Key West

Connected by a series of bridges and causeways, the Florida Keys are nearly 110 miles of tropical islands often referred to collectively as the "American Caribbean." In Key Largo, John Pennekamp State Park beckons those whose passion is diving and snorkeling, with 78 square miles of coral reefs, sea grass, mangrove swamps and 650 different species of fish. Islamorada is just south and is known for its world-class fishing. Here, bonefish up to 10 pounds are found, and sailfish pool off the island's reefs. Marathon is the starting point of the locally deemed "Eighth Wonder of the World," The Seven Mile Bridge that links the islands. It has been named one of the nation's most scenic drives and from it travelers can see the circa 1905 railroad bridge, a beloved landmark. Approximately 150 miles below Miami and the southernmost point in the continental U.S., Key West is synonymous with serene beaches, houses with gingerbread detailing, sumptuous seafood and sunset celebrations at Mallory Dock. No wonder it is one of Florida's most visited destinations.

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Orlando



Fort Lauderd


Amelia Island

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orange groves, bright flora...embrace the colors of The Sunshine St

Fort Lauderdale

Nicknamed "The Venice of America," Fort Lauderdale resembles the romantic European city, with more than 300 miles of navigable waterways. Hop aboard a Water Taxi to take in the sights and sounds of the town, framed by Blue Wave beaches and the glorious Everglades. In "The River of Grass" (aka The Everglades), spend a night in a Chikee hut after viewing native plants and animals during a swamp buggy tour. Or witness a metamorphosis in living color as thousands of butterflies flutter amidst the botanicals at Butterfly World. In Davie, observe birds of prey and other rare species at Flamingo Gardens. More urban offerings include Antique Row in Dania Beach, where treasures from yesteryear abound, and Las Olas Boulevard, the spot where the latest fashions, eclectic art and cuisine converge.

Jacksonville/Amelia Island

Jacksonville and Amelia Island are located in the northeast corner of The Sunshine State on the Atlantic Coast. In Jacksonville, sight-seeing can include a tour of the Anheuser-Busch Jacksonville Brewery, the Jacksonville Museum of Modern Art, or the Museum of Science and History. Amelia Island boasts sublime beaches, the memorable Amelia Island Historic District and Victorian homes in all shades of fancy dating back to the early 18th century.

Miami

Bien venido a Miami, a city that paints a picture of non-stop excitement and ultra-rich luxury. South Beach's Art Deco District contains more than 800 buildings in this distinct architectural style commonly recognized by pastel façades. A new type of cultural event has emerged

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	Jacksonville, Amelia Island		
DELUXE	Amelia Island Plantation	Oceanview	$488**
LUXURY	The Ritz-Carlton, Amelia Island	Coastal Room	$654**
	Miami		
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LORIDA PINK. Sunsets, pastel façades and wildlife above and below ne sea...discover the varying shades of sights.

the form of Art Basel Miami Beach, an fshoot of the popular art show held in Basel, itzerland. From December 1-4, 2005, an citing program of special exhibitions, parties d events including music, film, architecture d design will be held in the Art Deco District. so a draw in Miami is the much talked out—and photographed Ocean Drive, own for its bustling nightlife and fashionable lewalk cafés. And there is Coconut Grove, hich combines a reputation for endless enter inment with an artsy flavor and dramatic chitecture featuring Renaissance-style castles.

Naples/Fort Myers/Captiva/ arasota/Longboat Key

quamarine and emerald waters, soft sandy eaches and lavish resorts of the Gulf Coast efine Southwest Florida. A plethora of out standing shops, golf courses and dining venues thrives in Naples. Fort Myers is truly historic with its myriad palm trees planted by Thomas Edison between 1900 and 1917. Offshore, Captiva is a resort island, calm and collected, and Sarasota is a golfer's paradise epitomized by the Bobby Jones Golf Complex. Just as tantalizing is the popular vacation destination Longboat Key, with excellent wildlife sightings including manatees, dolphins, pelicans and osprey.

Orlando

The saying "The Most Magical Place on Earth" is true for so many reasons. Not only is Orlando alluring for its world-famous theme parks, but it is chock full of other unexpected treasures. Celebrate cultural history at The Wells' Built Museum of African-American History, or admire the late Victorian architecture



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LUXURY	The Ritz-Carlton Orlando, Grande Lakes Resort	Deluxe	$508*
	Palm Beach		
DELUXE	Palm Beach Hilton Oceanfront Resort	Standard	$284*
LUXURY	Boca Raton Hotel & Club	Cloister	$464*
	Tampa, St. Petersburg, Clearwater		
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Travel





Tampa



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of the Waterhouse Residence and Carpentry Shop Museum. Learn how to ride the waves at the Cocoa Beach Surfing School, or sail across the vast landscape during a champagne hot-air balloon ride.

Palm Beach

Year-round balmy temperatures make Palm Beach an idyllic destination any time of the year. Chic boutiques in Mediterranean-inspired buildings along Worth Avenue, championship caliber golf courses and high-level resorts are other incentives to travel to this hotspot. The water activities are first-rate: Coral reefs attract sea turtles and tropical fish of all colors of the rainbow, making for perfect conditions in which to dive or snorkel.

For a list of local offers in your Florida vacation destination, visit americanexpress.com/coloroffflorida.

Tampa/St. Petersburg/ Clearwater

A thrill a minute...between Busch Gardens theme park, the seashell-shaped Florida Aquariu and exhilarating sporting events (professiona baseball and basketball teams have their hom base in this area), Tampa is the place to be. Ybor City is a sight to be savored as well, wher the Cuban sandwiches are hot and crisp, the cigars are hand-rolled and the streets are line with live entertainment. Across the bay in St. Petersburg is the Salvador Dali Museum, which houses a comprehensive collection of the Spanish surrealist's creations.

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Necessity Meets Invention

When Finding the Perfect Piece or Accent Is a Matter of Creating It

We asked the designers whose creations are on the ensuing pages what prompted them to branch out into the realm of customized furnishings, and they responded that it was a desire to fulfill their clients'—and their own—needs for scale, comfort and style. To follow, the results of their uniquely individual efforts.



Mirror



Pagoda Chair



Chippendale Breakfront

Ann Getty

The bulk of the Ann Getty House Collection is made up of stunning reproductions of pieces found in her own home. Many of the original furnishings, with provenances as storied as Badminton House in Gloucestershire and Wroxton Abbey in Oxfordshire, decorate the rooms of her San Francisco house (see *Architectural Digest*, March 2003). "I started this because I have a passion for collecting beautiful things," says Getty. "When I look at 17th- and 18th-century pieces, I love the craftsmanship, the materials and the endurance of these historical works of art. Creating reproductions also dovetailed perfectly with the needs of my interior design business."

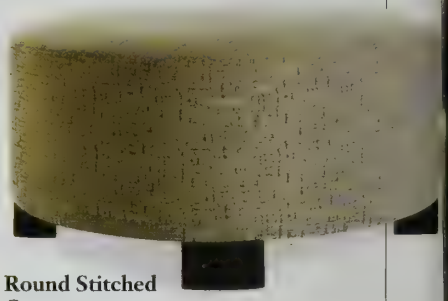
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"We wanted to provide people with a scale that was appropriate for how they live today," says James Huniford.



Barrel Back Chair



Round Stitched Ottoman



Edward Sofa

Sills Huniford

Dwellings, consisting of mostly contemporary designs by Stephen Sills and James Huniford, was born out of a growing demand for furnishings the pair were custom crafting for their interiors. "We wanted to provide people with a scale that was appropriate for how they live today —we didn't want to supersize everything," says Huniford. Sills is quick to add, "The line needed to be universally complementary with any interior and any decorating sensibility so that it would work in the city or in the country. And the furniture needed to be smaller. We wanted to get away from the overscale consciousness."



Round Dining Table

continued on page 118


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Craig Wright

"There's nothing in this collection that I don't love," says Craig Wright, who began Quatrain Reproductions because of his admiration for "all the exquisite things that have passed through my hands. I'm passionate about antiques and go through different phases, as everyone does. Northern European, Russian, Danish, Italian, even Greco-Roman—they're all inspirations." New pieces range from an étagère based on one that caught his eye at the historic Villa Kérylos in France to an Italian shell commode whose original model Wright found "in a dark backroom of an eccentric French collector's house." Each item, he says, "has an interesting story and is meant to stand in for an antique that you may not be able to find."



Bagues Style Rock Crystal Chandelier



Pompeian Style Mahogany Étagère



Piedmontese Style Pierced Carved Armchair



Italian Rococo Style Shell Commode

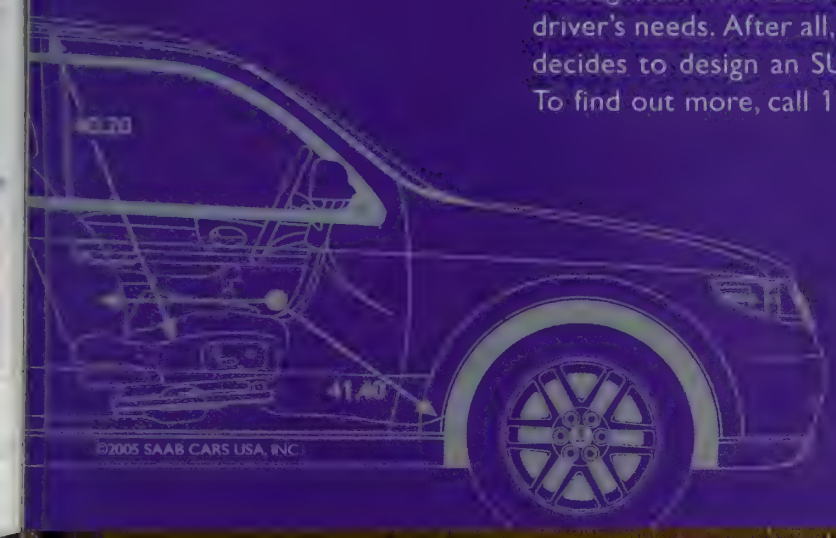
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Victoria Hagan

Clean lines, well-considered proportions and luxurious finishes define Victoria Hagan's approach to the furniture she has designed for Victoria Hagan Home, her studio line that also includes fabrics and accessories. "For me, it's all about a beautiful silhouette and balancing scale and comfort," says Hagan, and her collection, recently enhanced by the launch of six new pieces, clearly illustrates this ideal. "It's very classic, with everything you need for a home—the designs work well mixed with other styles and periods, in all sorts of rooms and environments." Nailhead trims are among her favorite accents. "They're punctuation for upholstery."

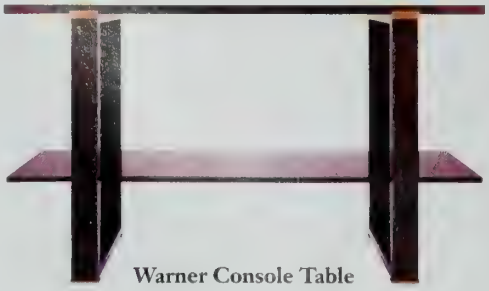


Tyler Chair



James Ottoman

"It's classic, with everything you need for a home—the designs work well mixed with other styles and periods."



Warner Console Table

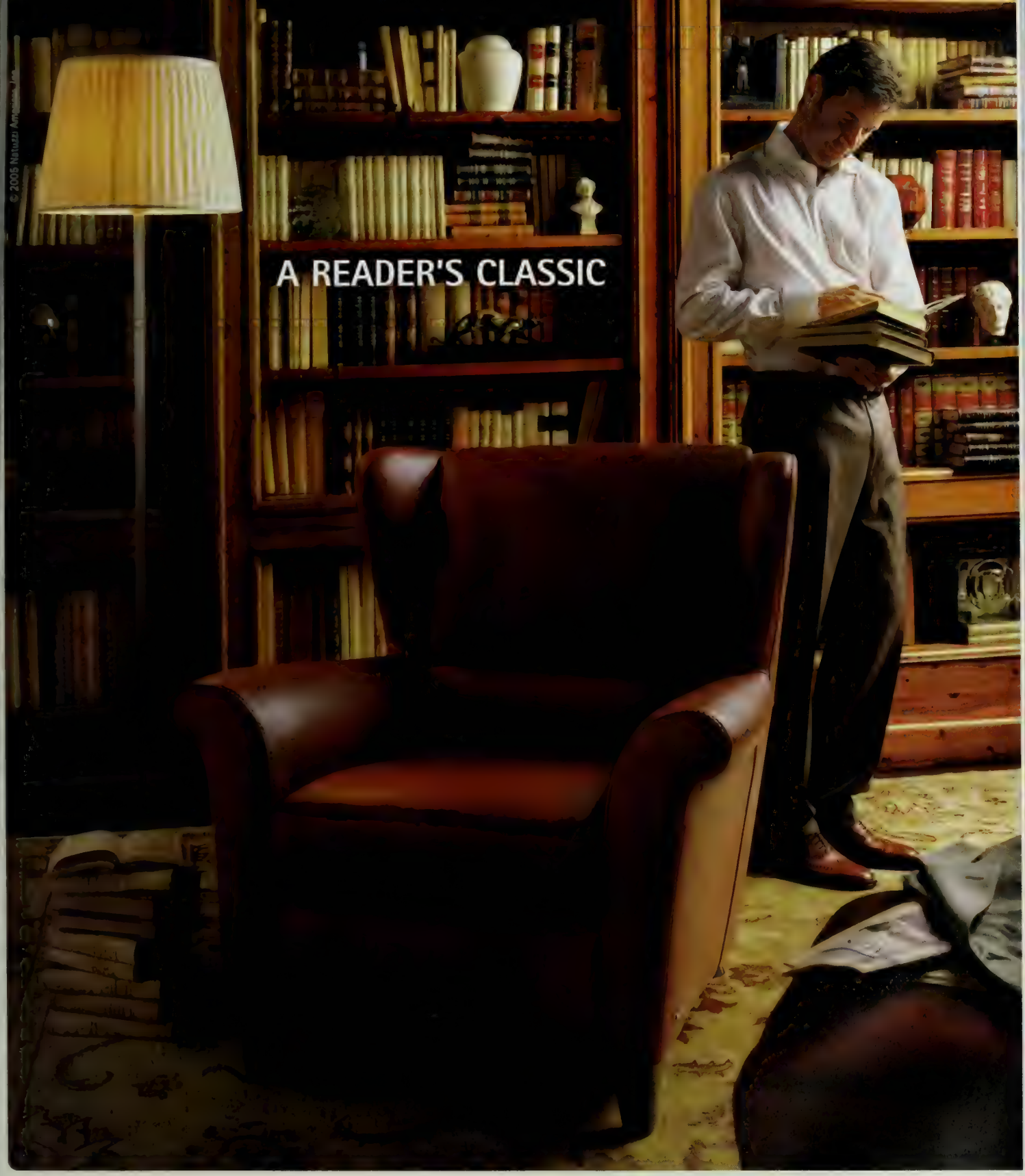


Panther Chair



Jefferson Side Table

continued on page 122



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Thomas Pheasant

Merging precious and organic materials and making them feel at home together was an idea that I'd been wanting to explore," says Thomas Pheasant, who jumped at the opportunity to design a furniture collection in collaboration with McGuire. "They came to me at the right moment." Tree bark inspired Pheasant's textural treatment of the hand-cast bronze work that he elegantly mixed with rattan, rattan core, leather, glass and limestone. A versatile cocktail table that comes accessorized with a removable tray illustrates his overall decision to "resolve the practical issues of size and functionality." All the pieces have refined shapes, an element synonymous with Pheasant's designs, and share a distinct contemporary sensibility.



Rattan Cocktail Table with Tray



Textured Bronze Dining Table Base



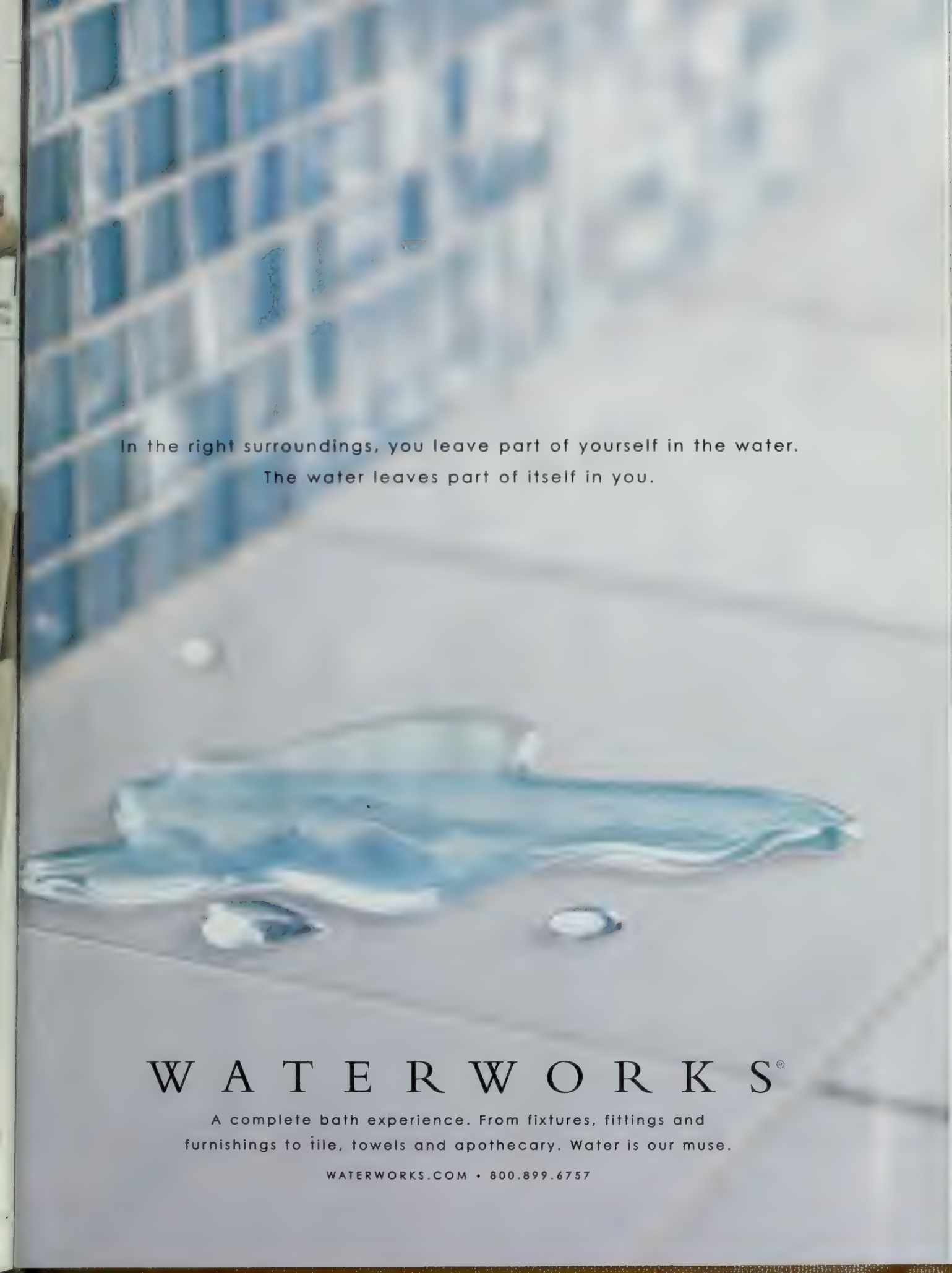
Lounge Chair in Woven Core



Ottoman in Woven Core

Pheasant decided to "resolve the practical issues of size and functionality."

continued on page 124


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Hendrix/Allardyce



Veneto Settee

The Design Collection by Hendrix/Allardyce originated around 15 years ago when "we realized that there was a market for reproductions of some of the rare classic pieces of furniture that we found on our travels," explains Thomas Allardyce, who, with Illya Hendrix, has purchased and replicated many an antique furnishing from Europe over the years for private clients. Now the duo has assembled an extensive array of "designs that we love, that we're quite simply passionate about," that all the trade professionals can choose from. "We look for a uniqueness in the original, and we also consider comfort and scale," says Allardyce. Wood is aged to have the perfectly appropriate patina, and painted finishes from the 18th and 19th centuries are painstakingly recreated and applied by hand.



Monte Carlo Candlestick Lamp



Jansen Armchair



Baltic Commode



Bonaparte Side Table

continued on page 126

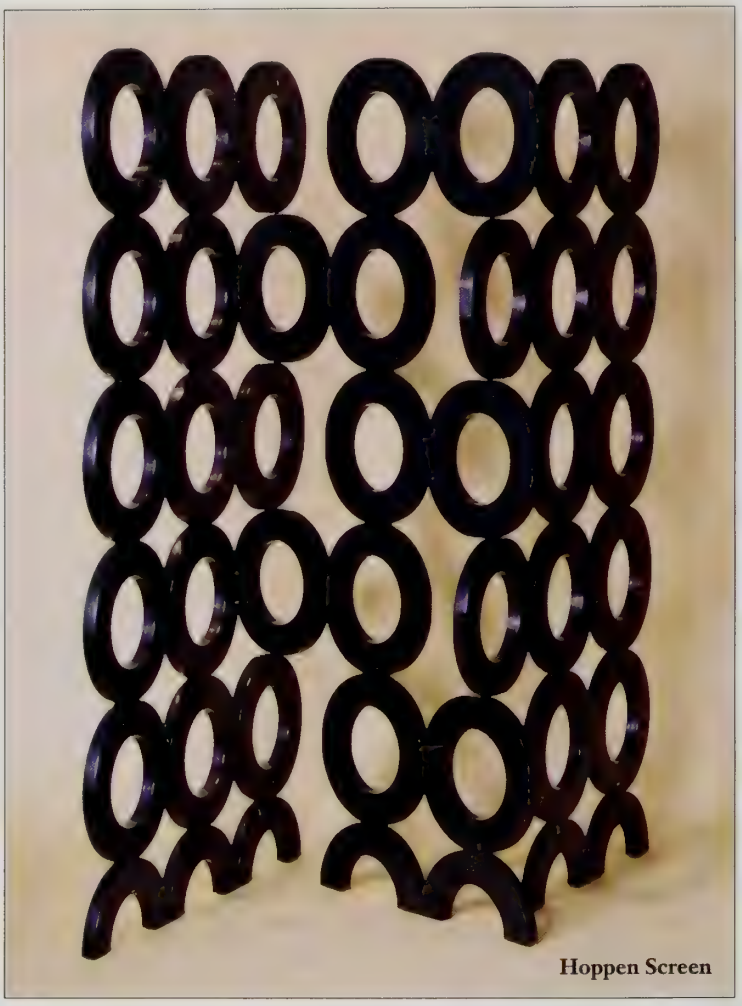


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Hoppen Screen

Kelly Hoppen

Although the newly launched collection of furniture and fabrics by Kelly Hoppen for Century Furniture expresses the designer's signature contemporary style, "with this collection I wanted to do something a little different," she says. "I wanted to offer a softer look." Curves, Eastern influences and alluring details are recurring elements. Inspired pieces include the Hoppen Screen—a divider that can be seen through for "a diffused feeling"—and a dresser with steel-panel veneers and legs. When it comes to sofas, Hoppen has a clear opinion: "You can be creative with texture, but, really, the sofa has to be classic and comfortable." □



Kelly Storage Dresser



Button-Up Sofa

"I wanted to do something a little different," says Hoppen. "I wanted to offer a softer look."



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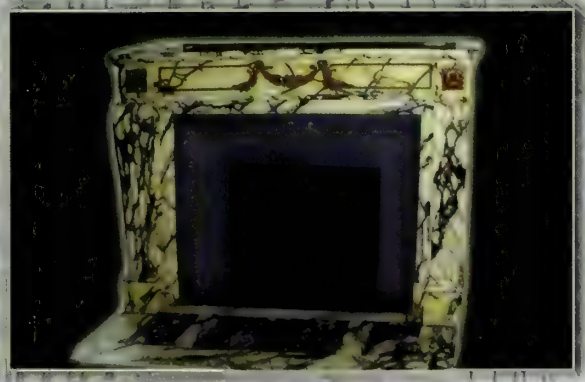
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Matthew White

It's a Mod, Mod World for the Designer and Thomas Schumacher in London

Text by Christopher Petkanas/Photography by Andrew Twort

EVEN IF INTERIOR DESIGNER Matthew White chafed at having to turn things around so quickly, he was not exactly in a position to say no. In 2003 Thomas Schumacher, his partner of 23 years, asked him to furnish a 900-square-foot London flat in three days—max.

Schumacher, a theatrical producer and the president of Disney Theatrical Productions, rented the Covent Garden flat so he would not have to stay in a hotel while working on the Sir Richard Eyre stage version of *Mary Poppins*. Schumacher put a rush on the job he gave White because he was determined to short-circuit any possibility of its ballooning into an expensive extravaganza. As you might imagine, Schumacher gets enough of that at work. All he wanted was a place to live, something stylish, functional and low maintenance.

"Friends tried to talk Tom into getting an apartment in one of their posh neighborhoods, but he found this penthouse on the Internet and signed the lease," says White. How could Schumacher not? Steps away are the Prince Edward Theatre, where *Mary Poppins* is playing, and the Lyceum, where Schumacher has his office and another of his musicals—*The Lion King*—is in its eighth year.

LEFT: A red 1969 UP4 sofa by Gaetano Pesce and a *flokati* rug add a whimsical touch to the living area. White designed the bronze low table and the convex mirror.



"It was like a vanilla envelope, a blank slate," designer Matthew White (above) says of the small apartment he and his partner, Thomas Schumacher, share in London's West End.

In New York, White and Schumacher live in great, theatrical splendor on lower Park Avenue, on a slice of the piano nobile of an 1891 Italian Renaissance Revival mansion by McKim, Mead & White (see *Architectural Digest*, September 2003). But the duplex's carved coffered ceilings do nothing to prepare you for what Matthew White has conjured in London. There, Eros chairs with swiveling egg-shaped seats by Philippe Starck are pulled up to a Saarinen Tulip table, a frothy *flokati* rug drifts over

the floor like a meringue, and Gaetano Pesce's 1969 UP4 sofa does a very good imitation of a lipstick-red hot dog bun. A designer changing his skin is not news, of course, but White's about-face is on another level—more extreme, more audacious. Think of *Barbarella*. Now think of *Austin Powers*. The flat suggests what might result if time were telescoped and these two personalities set up housekeeping together.

White insists he remains what most people know him to be, a devoted classicist, and that the mod—not to say mad—feel of the place is not all that surprising given its constraints. "The apartment itself—one long room with a sitting area, a dining area and a kitchenette, plus a tiny office, a bedroom and a bath—didn't have a lot going for it," he says. Hunched ceilings, plain windows and weirdly placed columns were the worst of it. "Tom and I have always had fantasies of living in an Old World London pied-à-terre," White explains. "But rather than tart this place up and make it something it's not, I embraced its modern, white-box quality. A miniloft or gallery-like space with a Pop vibe suggested itself."





"We created a mod Pop feel in three days of quicksilver decisions and mad shopping," says White. ABOVE: Pleated sheers line the window wall, unifying the space.

LEFT: In the dining area, four egg-shaped Philippe Starck Eros chairs surround a Saarinen Tulip table. The deer bronze "gives the room needed weight," notes White.

Schumacher was not a totally heartless taskmaster; he gave White an assistant for the 72-hour blitz. For a designer known for big custom pieces and important antiques, it could not have been easy limiting himself to what could be carried out of, or immediately shipped from, nearby stores, but White survived. Deciding where all the furniture would go "was simply a matter of flinging it around," he says. "Everything seemed

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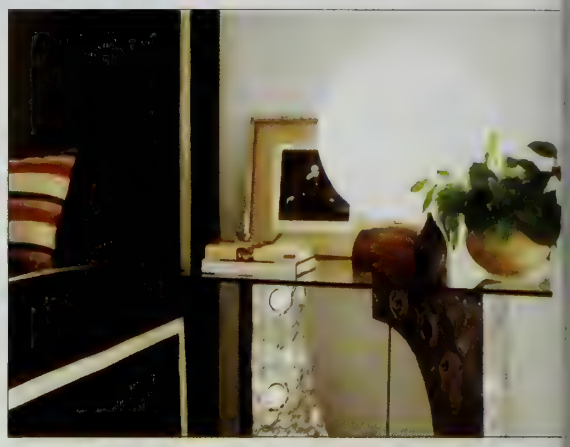
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RIGHT: A photograph by Annie Leibovitz and a globe lamp top the night table by Los Angeles artist Clare Graham. "The table has a sculptural form," White points out.

"Rather than tart this place up, I embraced its modern, white-box quality. A miniloft or gallery-like space with a Pop vibe suggested itself."



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to find a place for itself."

If there is one big idea driving White's scheme for the main room, it's the artless white pinch-pleated sheers hanging from a serpentine track that wraps the space on three sides "like a giant shower curtain," he says. At night they glow a pretty pink from the sign for *The Mousetrap* across the way.

The volume is turned noticeably down in the bedroom, where a glamorous mirrored screen caches a wardrobe, two night tables by Los Angeles artist Clare Graham are faced in tin-can lids, and the bedcovering and headboard are done in rich chocolate wool crisply trimmed in ivory, a page out of David Hicks. Needing a base to steady a plastic globe lamp, White inverted a wood salad bowl. It wasn't customizing on the scale he's used to. But on this lightning commission, it passed handily for a reward. □

ABOVE: "It has a tailored feel," the designer says of the bedroom. The headboard and mirrored screen are by White. Ralph Lauren Home bedcovering fabric; Houlès trim.

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Trésors d'Hermès

A Unique Private Collection Above the Paris Boutique Enchants and Inspires

Text by Michael Peppiatt/Photography by Marina Faust



ABOVE: Hermès has a private museum above the original boutique on Paris's rue du Faubourg Saint-Honoré.

PARIS IS THE SECRET CITY par excellence. Beautiful cobbled courtyards full of sculptured stone lie behind closed doors, while on either side of the Seine high walls shut off ancient monastic gardens, which, from the full-throated birdsong in their treetops, you can guess are there but never get to see. It is a city that shows its everyday appearance to the casual passerby but reserves its deeper, more magical side for those with the passion and curiosity to find out what lies behind the façade.

Who would have thought, for instance, that behind the stately façade of Hermès, the famous design store whose headquarters occupy a land-

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ABOVE: An array of historical objects and artwork, acquired by past and present members of the Hermès family, is displayed in several rooms. The collection has been a source of inspiration for generations of designers.


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Left: An 18th-century model carriage, made from paper by a Carmelite nun, sits on a table in a former office. The child's saddle, left foreground, belonged to Napoleon III's son.

tomer's initials. You move pas these (not without a long ing to tarry awhile) throug locked doors and dark land ings until you come to what i effectively the heart of an old benign empire. Call it—as th antique lights flicker on and vast variety of artifacts loom improbably into view—th Hermès museum.

Yet "museum" doesn't be gin to do justice to what thi inner sanctum discloses. It more like an eccentric bu sharp-eyed collector's hoard, cabinet of curiosities, a vas treasure chest from the seve seas spilling through a cou ple of suitably discreet, half forgotten rooms that start t look like the closed wing o a haunted castle. Here, sud denly standing out among thousand objects, is a grea 19th-century statesman's trav

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mark building on the rue du Faubourg Saint-Honoré, lies a fabulous collection of precious objects and historical paintings and drawings that has inspired generations of craftsmen yet remains virtually unknown beyond a small circle of insiders? To get to it, you have to go behind the scenes—a world away from the sumptuous display of silk scarves and ostrich-skin bags on the first floor—up narrow staircases and past small rooms where skilled artisans wield century-old instruments, trimming fabric, hammering leather or embroidering a cus-





Left: Photographs of the Hermès family are arranged on an antique desk, once used for company business. A 19th-century silver harness from Argentina hangs on the wall.

Above: A Brazilian rosewood chest holds perfume bottles and other travel accessories by Odiot. The set was a wedding gift to Empress Teresa Cristina Maria of Brazil in 1843.





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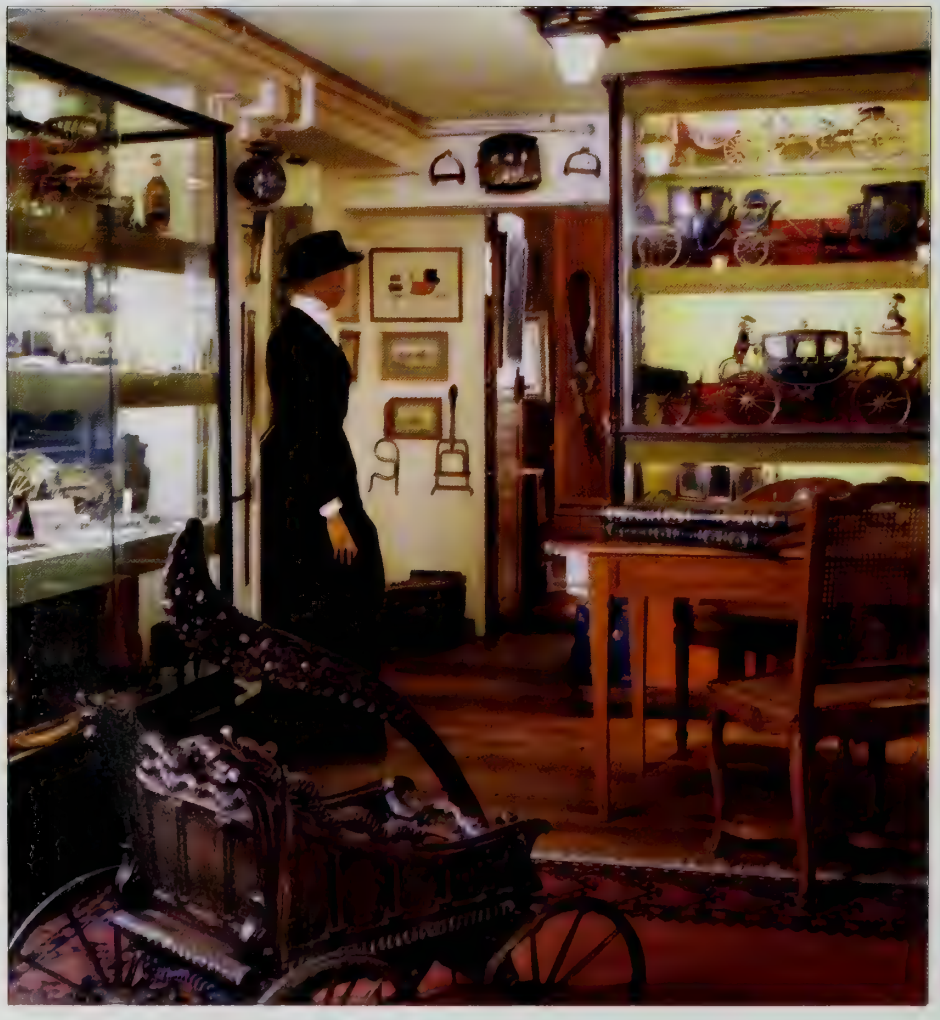
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BELOW: Miniature replicas of Hermès bags, made in the 1950s, are flanked by model carriages. BOTTOM: The late-19th-century riding habit was worn by Emile Hermès's wife.

RIGHT: Stirrups from South America, Africa, Europe and Asia are in the cabinet behind a saddlemaker's horse and an assortment of saddles from the 18th and 19th centuries.





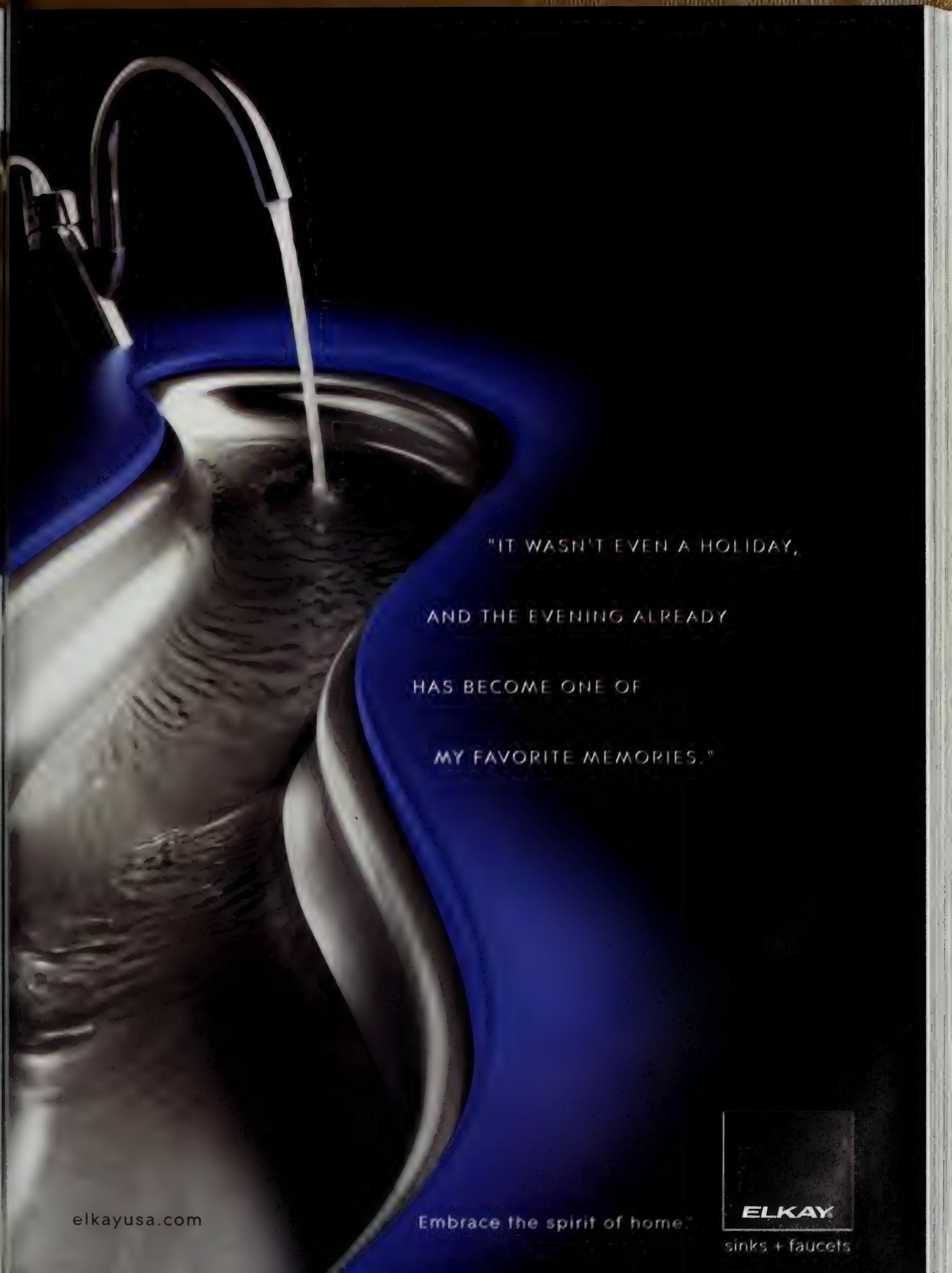


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eling case, complete with ivory-handled razors and silver drinking vessels; there, a beautifully decorated rocking horse that might have belonged to our great-great-grandmother when she was a child; and there, a Russian coachman's velvet hat, an empress's embroidered saddle, a lady's ancient but well-preserved purse, now containing only the dust and poetry of the past. Your eye wanders around, growing accustomed in the half-light to the rich mixture of textures and meaning, lingering on a pair of crocodile hunting boots; an early view of the horse-racing center of Chantilly, just north of Paris; or a set of brass livery buttons embossed with the armorial bearings of some aristocratic (and now quite conceivably defunct) family. How, you wonder, could these alluring and finely made objects ever have been made to rub shoulders?

"My grandfather Emile Hermès, who purchased this

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AND THE EVENING ALREADY
HAS BECOME ONE OF
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building for the family firm in 1923, was a passionate collector," explains one of his heirs, Jérôme Guerrand-Hermès, sitting at a handsome desk in the museum from which generations of his family have directed the firm's fortunes. "Emile was forever prowling around the salesrooms and the antiques dealers, fascinated by fine workmanship and always on the lookout for ideas to reinvent or bring up to date. So when he came across a particularly fine old harness or a revolutionary-era traveling case full of silver-topped flasks and secret compartments, he couldn't resist —even though my grandmother certainly used to tick him off for his extravagance! Then he'd bring his latest acquisitions into the office here and show them to his craftsmen, who would be so bowled over by the beauty and ingenuity of the objects that they'd often use them to come up with new designs and techniques. And that's become an uninterrupted tradition in our firm: Even today our designers and artisans come to these rooms regularly to look at what's been assembled and to draw inspiration from the achievements of the past."

That sense of tradition is particularly alive at Hermès, where, in small ateliers all over the building, craftsmen are stretching and tacking the finest leathers for custom-made saddles with the same techniques and even the same tools as their great-grandparen would have used. To say th the firm functions as a b happy family to which eac member brings his or her e pertise is no doubt to ove state the case. But watching designer readjust a windo display after consultation wit an in-house colleague, or gets the impression that He mès exists, and has always e isted, because everyone wh works there is clearly passion ate about quality.

As he talks enthusiasticall about the family's beloved mu seum, Guerrand-Hermès fre

> "Museum" doesn't begin to do justice to what this inner sanctum discloses. It's more like an eccentric but sharp-eyed collector's hoard, a cabinet of curiosities.

quently emphasizes how im portant he feels continuity t be, but a continuity born c change and reinvention. "M grandfather, who did so muc to mold the family firm, wa an intensely curious man," h comments fondly. "He was al ways searching, always travel ing, always trying things out When he went to the Unit ed States and Canada durin World War I, for instance he was intrigued to find tha the cloth top on his Cadilla opened and closed with a zip per. As soon as he got back t Paris, he adapted the idea s that it would work on hand bags and suitcases—and late on clothes. He loved to se how things worked, then mak them better or different. An he passed on that gift of curios ity to his children and grand children. He allowed me as small child to wander aroun his collection—I used to pla

continued on page 14



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Travels

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on that rocking horse, for instance—a
find out for myself what made these lo
ly things tick."

The idea of a small boy experime
ing with some of the priceless objects
view is fairly alarming (the rocking ho
in question was originally made for N
poleon III's son); but one soon und
stands that what is most important
the Hermès family is that the museu
should be a living, vital place. Very f
things are shut away in glass cases or
questered behind ropes, and visitors
encouraged to pick up this or that sm
marvel of precision—a shagreen-cover
telescope, a Qing Dynasty saddle that,
mor has it, was once used on lion hunts,
a finely crafted pair of silver spurs—a
see how the item really works. The luc
few to have been accorded this privile
(a glance at the visitors' book reveals)
clude Alphonse XIII of Spain, Marle
Dietrich, Andy Warhol, Grace Ke
(who gave her name to one of Hermè
most popular handbags), Richard Nix
and the Duchess of Windsor.

"The people who come here often ha
a special relationship with Hermès," s
Guerrand-Hermès. "Did you notice th
leather-covered wheelbarrow over ther
Well, that was made especially for t

Suddenly standing out among a thousand objects are an embroidere
saddle and a lady's well-preserved purse.

Duke of Windsor, who came into the sto
one day looking for a present to give t
duchess. When we suggested some pe
fume, the duke replied: 'Oh no, she's
ready got a wheelbarrow full of perfum
So we thought for a while and decided
take him at his word by making a beau
ful little wheelbarrow for him in whi
the duchess could keep all her perfum
nicely grouped together. And many yea
later, when the duchess's estate was di
persed, we managed to buy the wheelba
row back for the museum. It began as
moment's whimsy, and now it's one of o
most prized possessions." □

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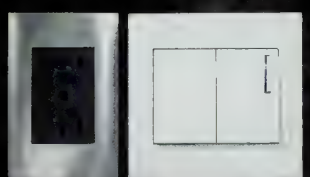


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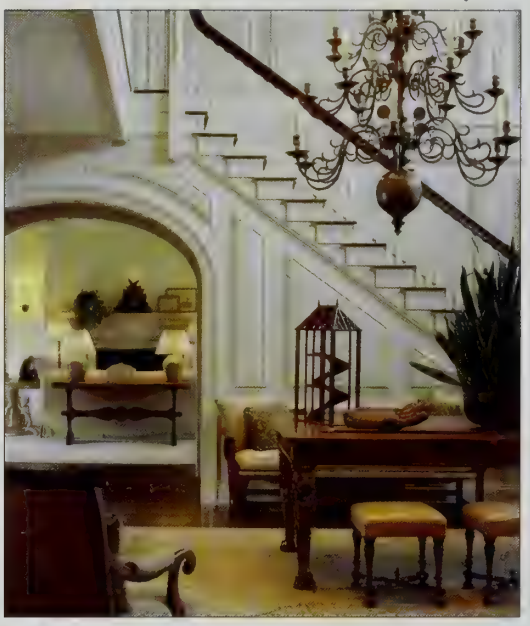
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Marjorie Shushan

With Quiet Determination, the Designer Follows Her Own Path





LEFT: She decorated the entrance hall of an East Hampton house with a large table and a bronze chandelier—both 19th century—and an Ushak carpet (*AD*, March 2001).

By Nicholas von Hoffman

MARJORIE SHUSHAN may be a member of the last generation to have an unhyped, unmerchandised childhood, a slow, richly quiet youth of the kind we read about with delicious nostalgia for experiences we never had. "My 16-year-old granddaughter asked me once what kind of rules and regulations I had when I was growing up," she says. "I said I didn't have any because we didn't drive until we were 18. We didn't do anything except go to the drugstore, hang out and go to movies. My mother told me what time to be home, and I was home at that time."

Her father manufactured soda fountains. The family had a soda fountain at home in Philadelphia and had a marble quarry in Vermont whence came those highly polished countertops before Corian was so much as an electrochemical impulse in a DuPont chemist's brain. "When my

continued on page 152



According to Marjorie Shushan (above), clients want "peace, quiet and some luxury." RIGHT: Neutral tones prevail in a Palm Beach house (see *Architectural Digest*, March 2005).



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RIGHT: "There's a very fine line between the sublime and the corny," Shushan said about designing a log house—her first—in Colorado. "It's a very subtle mix" (*AD*, June 1995).

continued from page 150

mother wanted a lamp, my father would make it from the quarry. We're now reselling all those things. You know, if you wait a generation or two, it all comes back. I go into stores selling things from the '30s and '40s, and I'll look around and think, Hmm, I wonder if that belonged to us? No matter what my mother wanted, it was made of marble—if she would allow it."

When Shushan was a teenager, interior design was far from her mind. "I don't think I had any idea that I was going to become a designer. If I thought I was going to be anything, it would have been a designer of clothes—that was my love," she says.

There were other things on her mind in those years. "I was interested in the arts, in artists and paintings. I was also very interested in boys and anything they thought was interesting."

In high school she got herself jobs in clothing shops, but they didn't work out. "My father didn't think that women should work. So every time I'd get a job, he'd go in and pay them off to get me fired." The shopkeepers, she remembers, "wouldn't say anything. But I think after a while I put it together. My father was a very old-fashioned person."

Paternal control was not relaxed with Shushan's graduation from high school at the age of 17. Although she left Philadelphia for Emerson College in Boston, her father, she says, "was very much against my leaving home or living anywhere other than home. My mother made him allow me to go, but that was the only year I could be gone. I came back and went to the University of Pennsylvania."

There, Shushan met her fu

continued on page 15





LEFT: The designer also creates furnishings for residences, as she did for the living room of a Florida apartment (*AD*, October 2004). ABOVE: Luxurious materials adorn the interior of a plane owned by longtime clients.



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Heirloom Tomatoes with Herb Salad, Feta and Tomato Vinaigrette

Serves 6



1 cup chopped seeded plum tomatoes
2 tablespoons red wine vinegar
2 tablespoons balsamic vinegar
2 teaspoons Dijon mustard
½ teaspoon minced garlic
½ cup plus 1 teaspoon extra-virgin olive oil
3 cups loosely packed, washed and spun dry fresh herbs, such as flat leaf parsley, basil, dill, chervil, etc.
3 pounds mixed heirloom tomatoes, halved if small or cut into ½-inch wedges if medium or large
1 tablespoon fresh lemon juice
3 ounces feta or soft goat cheese, crumbled

Combine the tomatoes, vinegars, mustard, garlic and ½ cup olive oil in a small saucepan, bring to a boil and simmer for 5 minutes. Let cool slightly, transfer to blender and purée until smooth. Add salt and pepper to taste and chill.

Toss herbs with remaining tablespoon olive oil, the lemon juice and salt and pepper to taste. Arrange one-fourth of the tomatoes on each of six plates and drizzle with some of the dressing. Top with a mound of the herb salad and some of the cheese.

Recipe created by *Gourmet* Magazine's Cooking Art Center under the direction of Executive Chef Sara Moulton

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continued from page 152

mer husband, who was on his way to Harvard Law School. And so she found herself back in Boston, where, she says, "I don't remember doing much, because we had only one car."

The next stop in her life was New Orleans, where her husband's family lived. He returned to practice law while she raised their two daughters, who, she adds, "grew up to be extremely independent"—something that clearly pleases her.

Still a young woman when her daughters were off to college, Shushan began spending time in Aspen, where people who had seen what she'd done with her own home asked her to help them with theirs. "I wasn't sure I wanted to do that, because I was busy going skiing at the time," she recalls.

That might have been that, except that her husband's law office needed design help. "I didn't really want to do that," she says. "So we hired someone. But my husband didn't like what they did. Then he hired somebody else and fired them too. Finally I said, 'I can't take this anymore—I'll do it, I'll do it.'"

The effort was successful, but not without its ups and downs. "He wanted his office to look like his home. But then I had to do the secretary's office, the reception room and the conference room, which I didn't have a lot of knowledge about. But I did pull it off. Everyone who saw it loved it," she says. At about the same time, the English designer David Hicks had introduced a line of fabrics and carpets, which she used, much to her husband's dismay. "He told me, 'I've never seen a pattern on the floor. I think everything else is fine, but let's get rid of that.' And I said, 'If we get rid of that, you get rid of me, too.' So he went forward with it and got a lot of compliments. One thing led to another, and I started doing a little bit of work. I got coaxed into it."

Her design for her husband's office was published, and almost without knowing it, Marjorie Shushan had become an interior designer.

Then she met Kalef Alaton, the late Los Angeles–based designer, who had seen some of her work and exploded with enthusiasm. She remembers that he told her, "'You need to go to work. You need to use your talent. You need to let it be seen.' I said, 'Well, I don't know. I'm skiing right now, but if I ever get a job that you'd be interested in, I'll give you a call. And if you get something that you think I'd be interested in, I'll work with you.'"

Looking back, Shushan admits, "I probably was a bit lazy about it and probably too busy with my own life. I was off doing other things." Alaton did give her a call to help him on a job, and they began to work together. His effect on her was so deep, she has written that his "presence is forever with me. I had complete faith in his enormous knowledge of the arts, and, given a problem of choice, I still ask, 'What would Kalef do?'"

He remains in her memory as "very quiet, very reserved," a "very elegant man," and she makes a parallel observation about her own work, that it is "not disruptive, not disturbing. That's the way I am. I'm not loud; I'm not boisterous." Her practice might be described as boutique. "I'm a small office," she explains. "I have an average of about five people. I take projects that interest me and mainly clients with whom I feel comfortable. I don't like a lot of pressure. I love what I do, or I wouldn't be doing this."

Some of her jobs, however, are anything but boutique. The designer is currently working on a 38,000-square-foot house with no fewer than 19 bathrooms.

In summing up her career and her years working with Alaton, Marjorie Shushan reflects, "It's a wonderful story. It was being at the right place at the right time. I'd like to say I took advantage of the opportunity, but Kalef pushed me to take it." □

Kalef Alaton had seen her work and exploded with enthusiasm. She says he told her, "'You need to use your talent.' I said, 'I'm skiing right now, but if you get something I'd be interested in, I'll work with you.'"



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Carlos Alberto Cruz

The Architect Expresses His Collecting Impulse in Santiago, Chile

Text by Therese Bissell/Photography by Carlos Eguiguren

IT IS UNLIKELY THAT CHILEAN architect Carlos Alberto Cruz would ever have been commissioned by a client to design the residence and art gallery he constructed for himself over the past 30 years in his native Santiago. In that city, where, as he puts it, "foreign architecture has been imported and reproduced in a very fast way," and where he is known for modernist commercial and institutional projects like the addition to Chile's United Nations complex, Cruz's decades-long immersion in the rich classicism that defines his own estate has largely been a private pursuit.

"In the 1960s a lot of the ideas of Richard Neutra and other contemporary American and European architects were introduced here, ideas that had not been part of our architecture," Cruz says. "I was fascinated with volumes made of glass and with certain devices by Le Corbusier, such as his modules and geometric grid. However, buildings of lesser quality began to appear—in the interesting new style but with interiors not relating to anything earlier than

continued on page 160



"It represents me," architect and collector Carlos Alberto Cruz says of his Santiago, Chile, house and gallery. RIGHT: A library overlooks the double-height living room.

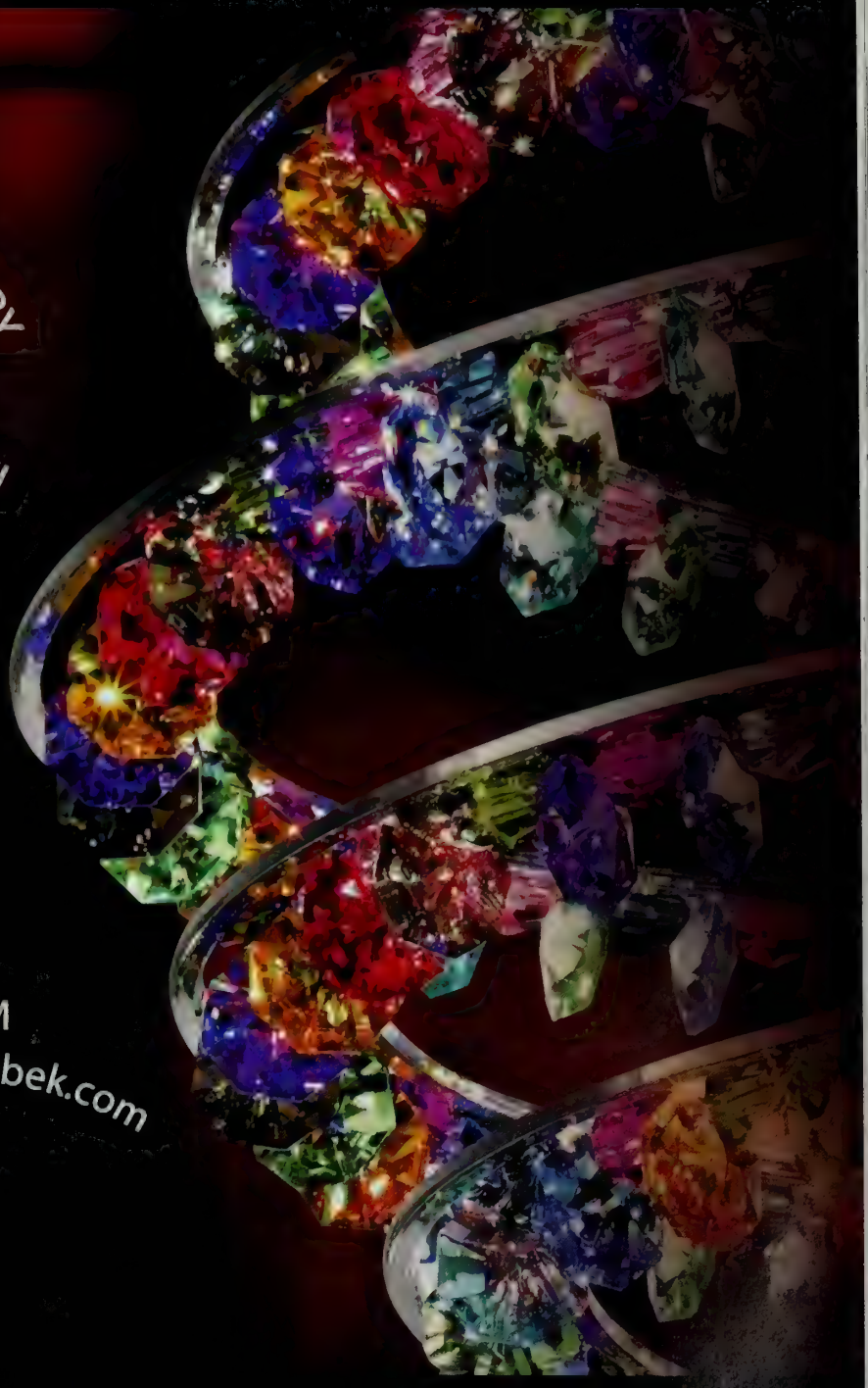
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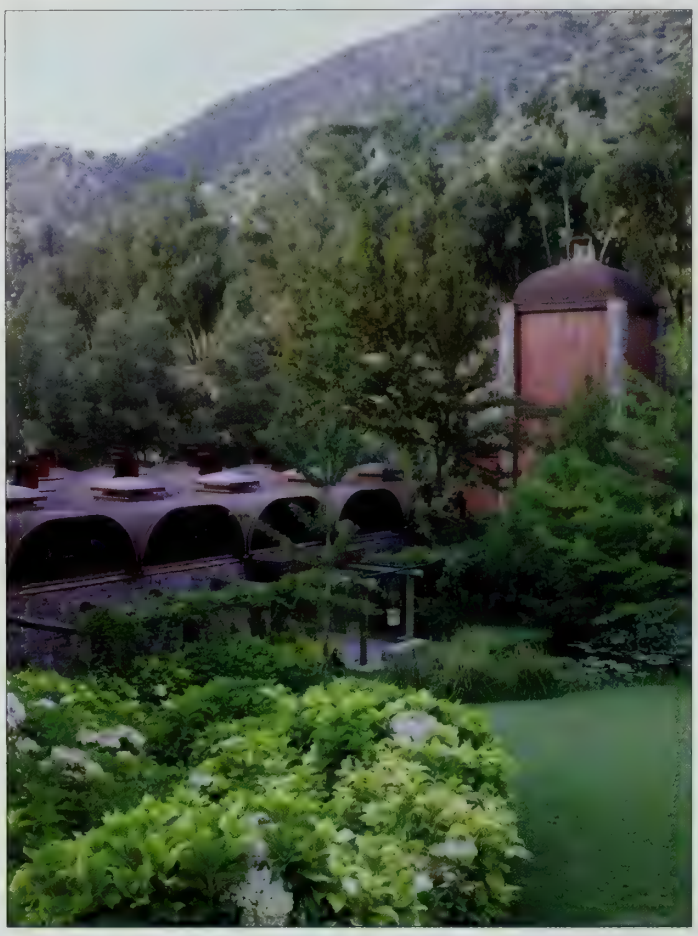


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continued from page 160

a young child, I would dream about the ones in my father's house." When Cruz was seven years old, his grandmother gave him money as a first-communion gift. In keeping with his heritage, he bought a Manet still life.

His collecting having been, by his description, "more than lifelong," the art and antiques he has acquired are notable: Prominent among paintings from Spain's golden age is Velázquez's 1620 *The Venerable Mother, Sor Jerónima de la Fuente*. Spanish masters Murillo, Zurbarán, Ribera and others are represented as well in the gallery. There is a Goya in the library. Additionally, Cruz has long amassed Spanish colonial silver, 18th-century Chippendale-inspired Spanish colonial furniture, early colonial textiles and tapestries and important South American manuscripts. Even the selection of Chilean cactus that he planted in the entrance p tio seems to have been ma with a curatorial eye.

Cruz conceived his galle as a pavilion in the garden, it would have been unthin able for him to separate t artworks and objects from l daily living. Essentially a seri of barrel-vaulted roofs at a rectilinear volume (an abu ting domed tower encases private chapel), the gallery a classical complement to t lush landscape. Deep clerest

continued on page 1



ABOVE: A clerestory allows natural light to enter the gallery, which is adjacent to a chapel. "You have to discover the house—nothing is given away," remarks Cruz (above right).



RIGHT: The gallery's stone walls "were not meant for paintings," says the architect. Instead, works, including a circa 1630 portrait by Jusepe de Ribera, far left, are on easels.



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continued from page 162

ry windows inside the ro forms, along with museu quality lighting, illuminate t main space—which is und ground and could have be cavelike. Contributing to t almost contrary absence heaviness is the manner which Cruz's Spanish mast are displayed. Each stands o steel easel, a truncated-py mid base with linear rods, t anchors it and holds it aw from the wall. This "floatin of the paintings employs the as a separate, animating pla of the spatial envelope.

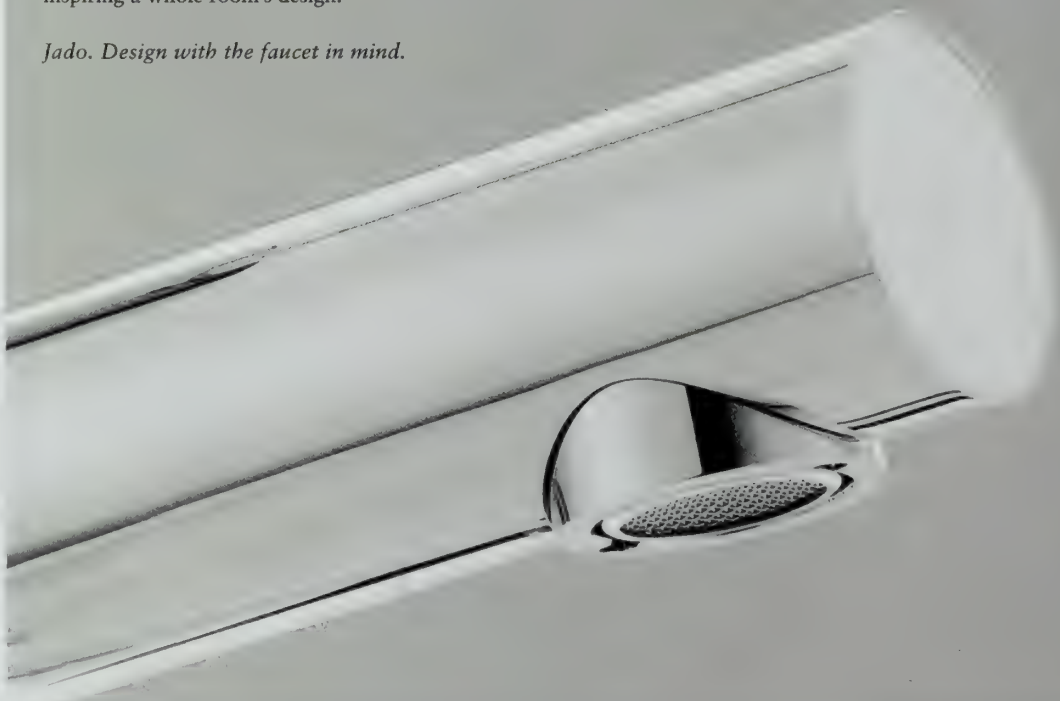
Apart from the dominan of stone, the infusion of n ural light is the signifier each building in the co pound. The house is sited the north, and during the d the interior, particularly t

continued on page 1

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"In the formal sense, the house is not derivative of anything."



OPPOSITE: Beneath the master bedroom's brick-and-beam ceiling, Cruz placed an 18th-century *lit de repos* by Georges Jacob next to a circa 1480 Antonio di Biaggio oil.

ABOVE: "There was no vernacular for swimming pool construction when I began the project," Cruz notes. RIGHT: Avocado trees line the path linking the pool and the house.





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18th century Irish mahogany sideboard with five drawers, on cabriole legs ending in hairy paw feet. Crossbanding throughout. Circa 1770. 72"w x 21"d x 35.5"h

Carlos Alberto Cruz

continued from page 164

frescoed columns and walls, experien
a spectrum "from brilliant to deep
subtle colors." The frescoes were don
much to add an Italian romanticist o
lay as to establish a uniformity in
walls' response to light: Rough surfa
(the stone, the brick ceilings, the he
beams) capture sunlight; Cruz di
want any "soft" surfaces—walls cove
with oil-based paint—to compron
that effect and thus "interfere with
architecture's readability."

Observing that "in the formal se
the house is not derivative of anythi
Cruz allows that "the palette is similar,
the architectural search, clearly, very si
lar" to Frank Lloyd Wright's for his si
Pasadena, California, gem La Miniat
(see *Architectural Digest*, December 19
There, as here, a double-height liv
room is softly illuminated by light c
ing through floor-to-ceiling windows
bouncing off a highly textural wall s
face (concrete blocks in Wright's ca
Evident in the gallery's barrel vaults
chapel tower are vestiges of Islamic ar
tecture, while the vaults alone striki
ly reference Louis Kahn's Kimbell
Museum in Fort Worth. The coffe
steel ceiling contrasts with the Ma
ziggurats of the stair walls and c
to mind the structural system of M
van der Rohe's New National Gal

"I learned very early tha
certain objects are precio
that they have a soul."

in Berlin. Notes Cruz of the overlapp
cultures and influences: "Architect
is about the community of spirits. T
exact roots of something are not
ways known."

Cruz recognizes that his project's l
gestation is something a noncollector
chitect might not have so willingly
dured. "I know all about lasting thin
he explains. "It doesn't matter the st
or whether it is modern or old—both
chitecture and objects have to be li
with over time." And the three deca
devoted to the ambitious endeavor
construction? "Art asks a lot from yo
he says simply. □

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MASSACHUSETTS

A 1920s Gem Redesigned by John Cottrell





A Tudor-style residence was designed in 1923 by Henry Davis Sleeper in Gloucester, Massachusetts. The 26-acre property, named Stillington Hall, was renovated by interior designer John Cottrell (*AD*, September 2000). A theater with a cathedral ceiling was converted into a living room. There are five bedrooms, including the master suite (right). A guesthouse (above) has six bedrooms. $9.5 million. *Call 978-233-2806.*



ENGLAND

Historic Herefordshire Manor on 946 Acres

Once owned by Henry IV, Hampton Court is a 25-bedroom manor in Herefordshire, England, that dates from the early 15th century. The quadrangular structure has been redesigned several times over the centuries. Most recently, landscape designer Simon Dorrell transformed the grounds, which include a yew maze, a Gothic tower and a sunken garden with a waterfall. A 15th-century chapel, a 19th-century banque hall and various cottages and o buildings complete the over 900-acre estate. $17.4 million. *Call 44-20-7629-8171.*

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ASPEN Dena Kaye's Private Colorado Retreat

A four-bedroom house with cedar siding is located on a secluded, two-acre estate that is a five-minute walk from the center of downtown Aspen, Colorado. The structure, built in 1985, is the home of Dena Kaye, daughter of entertainer Danny Kaye. Each room in the house is oriented toward Castle Creek, which runs through th property. The living room ha a pitched ceiling, a skylight a a wood-burning fireplace (lef A pitched glass ceiling crown the dining room. The master bedroom has an elevated plat form to capture water and tre top views. $13.95 million. *Call 970-948-4800.*

ILLINOIS Charming Victorian Renovation in Naperville



A Victorian house in Naperville, Illinois, has had only five owners since it was built in 1892 for James Nichols, a prominent publisher. The five-bedroom structure was extensively renovated by the current owners in 1996. An original tin ceiling tops the entrance hall, which has stained-glass windows and a wood-burning fireplace with an Italian-tile surround. There are bay windows in the living room, which adjoins a library with built-in oak bookcases. The master suite has a sitting room with a mural and a private terrace. A billiard room is in the basement. $2.9 million. *Call 630-428-5530.*

continued on page


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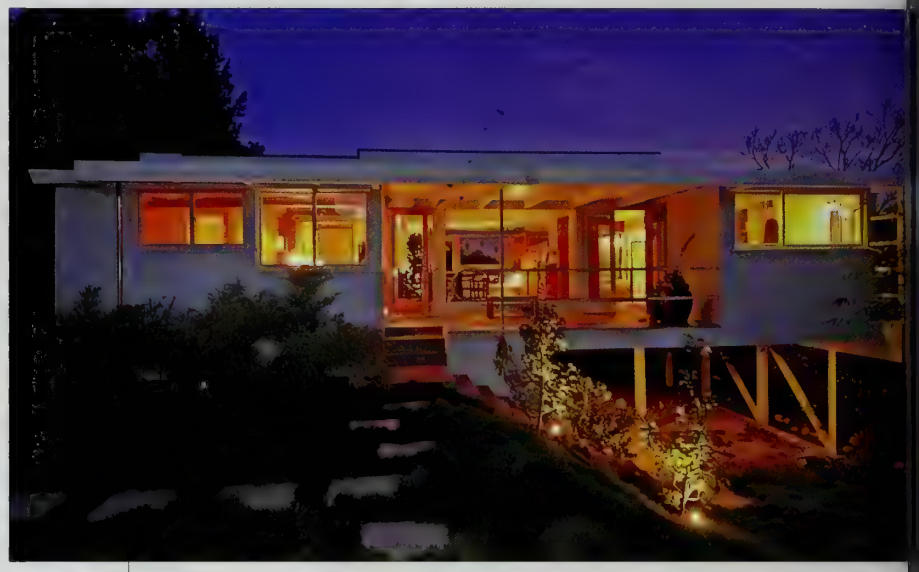
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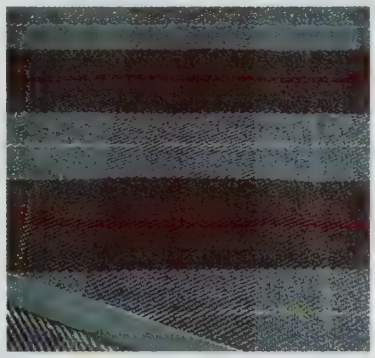
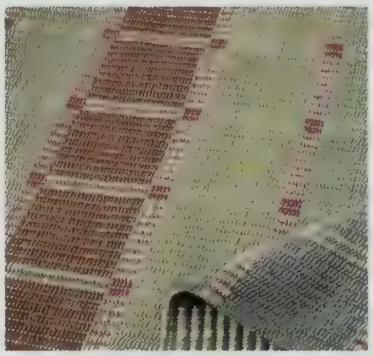
LOS ANGELES

Hollywood Hills House by Rudolph Schindler

Architect Rudolph Schindler designed a two-bedroom house in Los Angeles in the early 1950s. The 1,360-square-foot structure, which is surrounded by landscaped grounds, has been recently restored. Clerestory windows and hardwood floors, as well as a fireplace and original built-in furnishings created by the architect, characterize the living/dining area. Each of the rooms in the house has outdoor access, including the kitchen's dining area (above), which opens to a covered patio and a lap pool. The master bedroom has a nearly floor-to-ceiling wall of glass and access to both the front and rear patios. $1.795 million. *Call 323-671-2323.*

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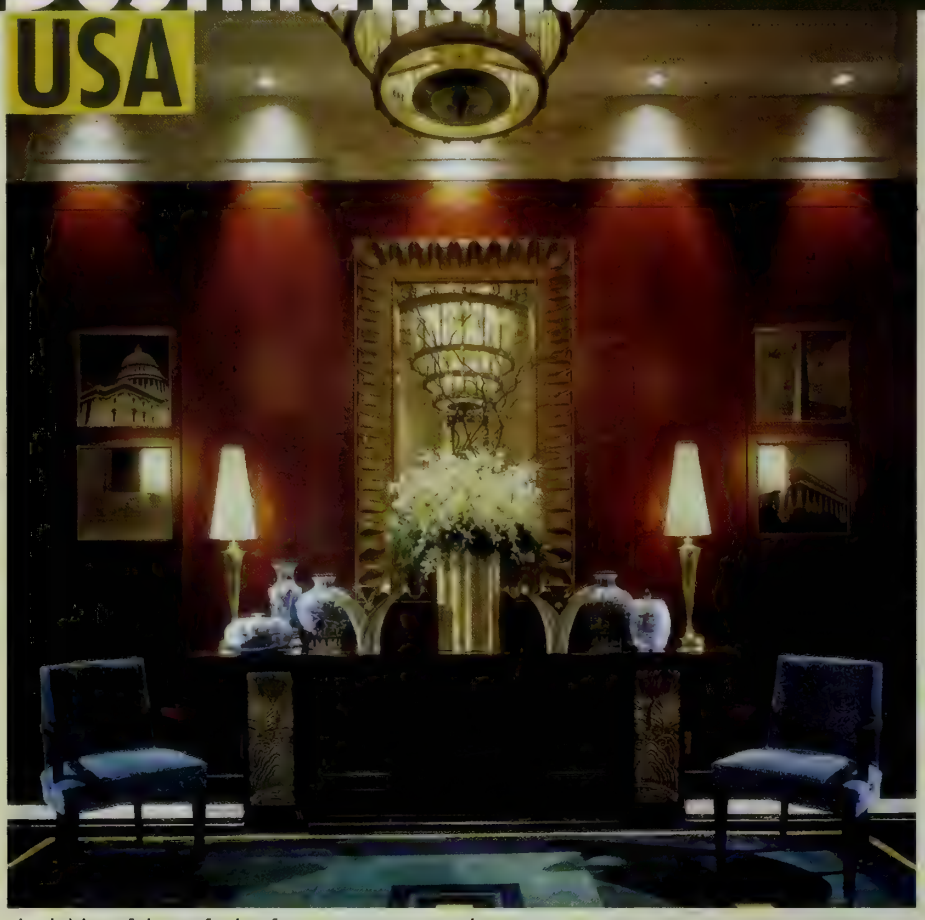
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The 750-square-foot guest suites are a touch above the rest, stylishly outfitted with down comforters, high-thread-count sheets, pillow-top mattresses and 32-inch flat-screen TVs. Spacious bathrooms offer lush towels, double sinks and plasma televisions. Meanwhile, the sitting rooms are equipped with a 42-inch plasma TV, a high-speed Internet connection as well as a fax/printer/copier.

For the business traveler, the amenities at THEhotel are unsurpassed. Each suite is specially designed to accommodate impromptu meetings. The bedroom is sectioned off, leaving the rest of the suite free for gatherings. For further convenience, four floors of the hotel have 20,000 square feet of space featuring private boardrooms, reception spaces and classrooms—perfect for incentive, board or executive meetings.

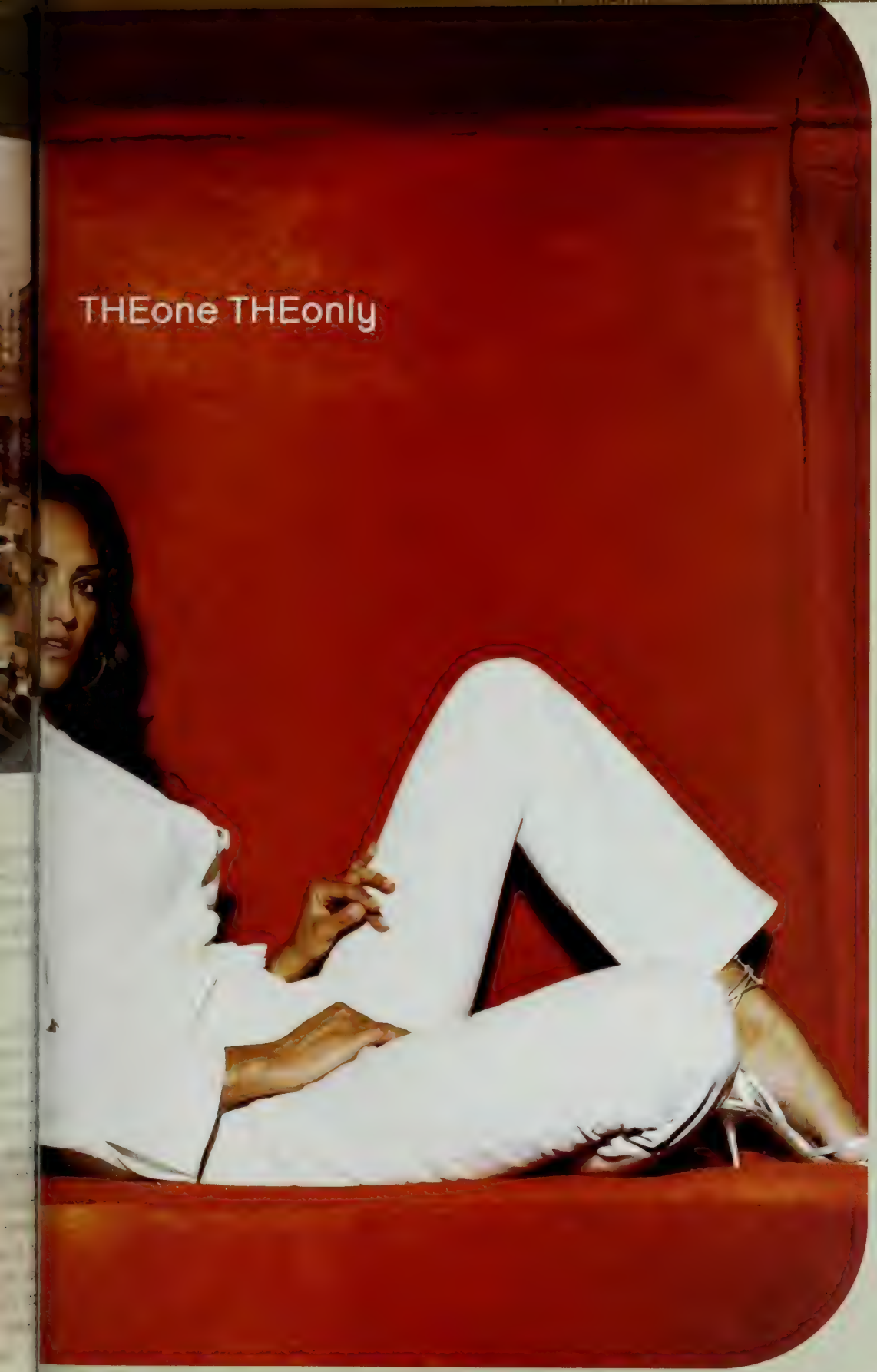
MIX Las Vegas brings the cosmopolitan style of THEhotel to spectacular new heights.

THEhotel's popular restaurant, MIX Las Vegas, lives up to the resort's reputation for obliging both work and play. Here, marvel at the sweeping 360-degree views of the Las Vegas Valley while sampling the diverse menu of the posh new eatery. Admire the ambience created by hand-blown glass globes imported from Italy, or simply enjoy a drink while the sun sets in the west. MIX Las Vegas bring the cosmopolitan style of THEhotel t spectacular new heights. Meanwhile, th lounge is just right for a nighttime game billiards, or for a quiet conversation with its cozy niches.

Every world-class hotel has a spa, but Mandalay Bay, the term "world-class" ha been redefined with the addition of th $25 million Bathhouse spa. The comple occupies a commanding 14,000 squa feet on the second floor of THEhotel and the ultimate escape for relaxation and r juvenation. Created by New York-base design firm Richardson Sadeki, Bathhous represents a dramatic departure from th expected. Serene minimal forms clo in ancient stone set the tone of the sp which has a gamut of healing treatmen from facials to wraps to massages.

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Montage Resort & Spa

The Paradisiacal Package

Mix the artistic legacy of Laguna Beach, California, with a new level of sophistication and the result is Montage Resort & Spa. Located on 30 verdant acres in the heart of the quiet beach town, the hotel's undeniable assets include turn-of-the-century architecture, pristine white beaches, striking panoramas of the Pacific Ocean, plush guest rooms and first-rate restaurants.

The resort opened in 2003, quickly establishing itself as a deluxe destination. In this vein, Montage Resort & Spa has developed four specialty vacation packages:

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• **The Epicurean Adventure** is a culinary experience that food connoisseurs usually only dream of. During a four-day stay, guests are paired with a noted California winemaker for exclusive wine tastings, whisked away on a private flight to Napa Valley for a behind-the-scenes glimpse of a few of California's most esteemed wineries, and transported by yacht for a tour of Catalina Island, including a gourmet lunch.

• **The Surrender Retreat** package start before the guest's vacation even begins: Surrender therapist and fitness trainer cor tact the guest ahead of time to go ove his or her individual regimen. Indulgence for Surrender participants entail two hour of supervised fitness and spa treatment daily, meditation sessions, walks on th beach and a healthy dinner created b acclaimed chef James Boyce of Studic Montage's signature restaurant.

• **The Art of Romance** package feature two nights in a secluded oceanfron Bungalow Suite, breakfast for two daily a treatment at Spa Montage and two ex quisite nights of dining. The first night, candlelit dinner in the guest's bungalow i served, followed by a peaceful rose petc soak. The next evening, Chef de Cuisin John Cuevas prepares a romantic dinne at The Loft.

• **The Beach Bed & Breakfast** package i perfect for a quick getaway that will fee anything but quick. Oceanfront accom modations await the guest's arrival; othe highlights are a special welcome amenit and breakfast in bed for two.

The Craftsman-style look and feel o the Montage Resort & Spa is consisten throughout the West Coast oasis. Upo arrival, visitors are greeted by a rustic tre lis, classic stone architecture and shingle style roofing. The interior is a polishe mix of period furnishings and artwork In fact, the resort houses a collection o museum-quality art, including sculptur and ceramics inspired by the turn-of-the century Arts and Crafts movement.

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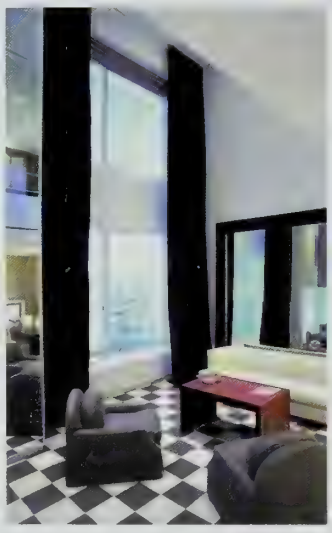
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Massive 200-year-old logs from Yellowstone National Park were used to construct an eight-bedroom residence in Jackson Hole, Wyoming, in 1995. It has a triple-height living room with a river-rock fireplace and a pine floor (top). Bay windows and a wet bar are in the dining room. Each of the five guest bedrooms has a fireplace, a whirlpool tub and a balcony or a deck. A master wing includes two bedrooms, a family room and an office, as well as a master bedroom with a cathedral ceiling, a walk-in closet and a fireplace. The 5,673-square-foot structure, which is located at the base of the Grand Tetons, has landscaped grounds of mature gardens and three acres of cottonwoods and pines. The Snake River is adjacent to the property. $3.675 million. *Call 866-838-6671.*

continued on page 182



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Estates for Sale



SONOMA California Wine Country Estate

Villa Shanel, a two-bedroom hilltop house in Sonoma, California, was conceived by architect Sandy Walker and interior designer Suzanne Tucker, with grounds by landscape architect Mai K. Arbegast (*AD*, August 1997). The Tuscan-style residence has 800-year-old roof tiles imported from Italy, a living room with a beam ceiling (below) and a master suite with a library and a terrace. The 350-acre property also includes a two-bedroom guesthouse, a 10-acre vineyard and a lake. In addition, there is a five-stall stable and a 6,400-square-foot covered riding ring. $35 million. *Call 415-296-2215.*



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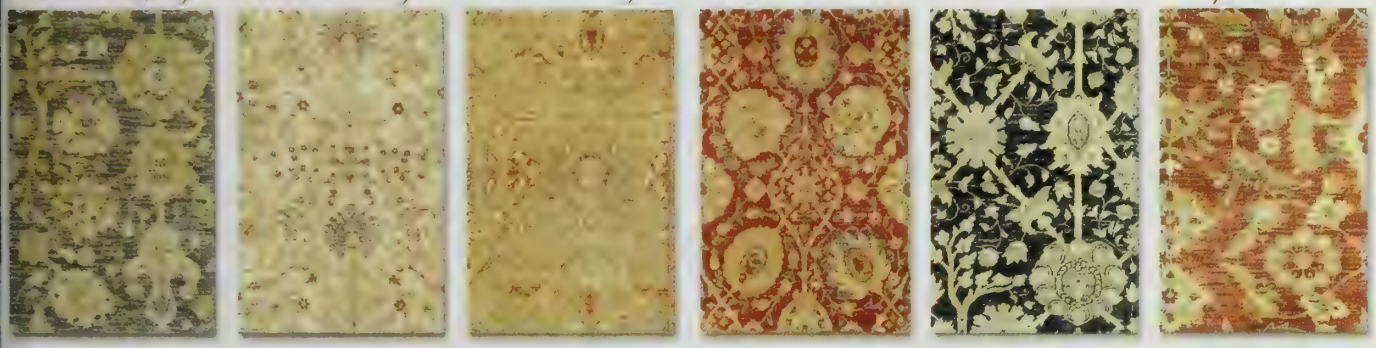
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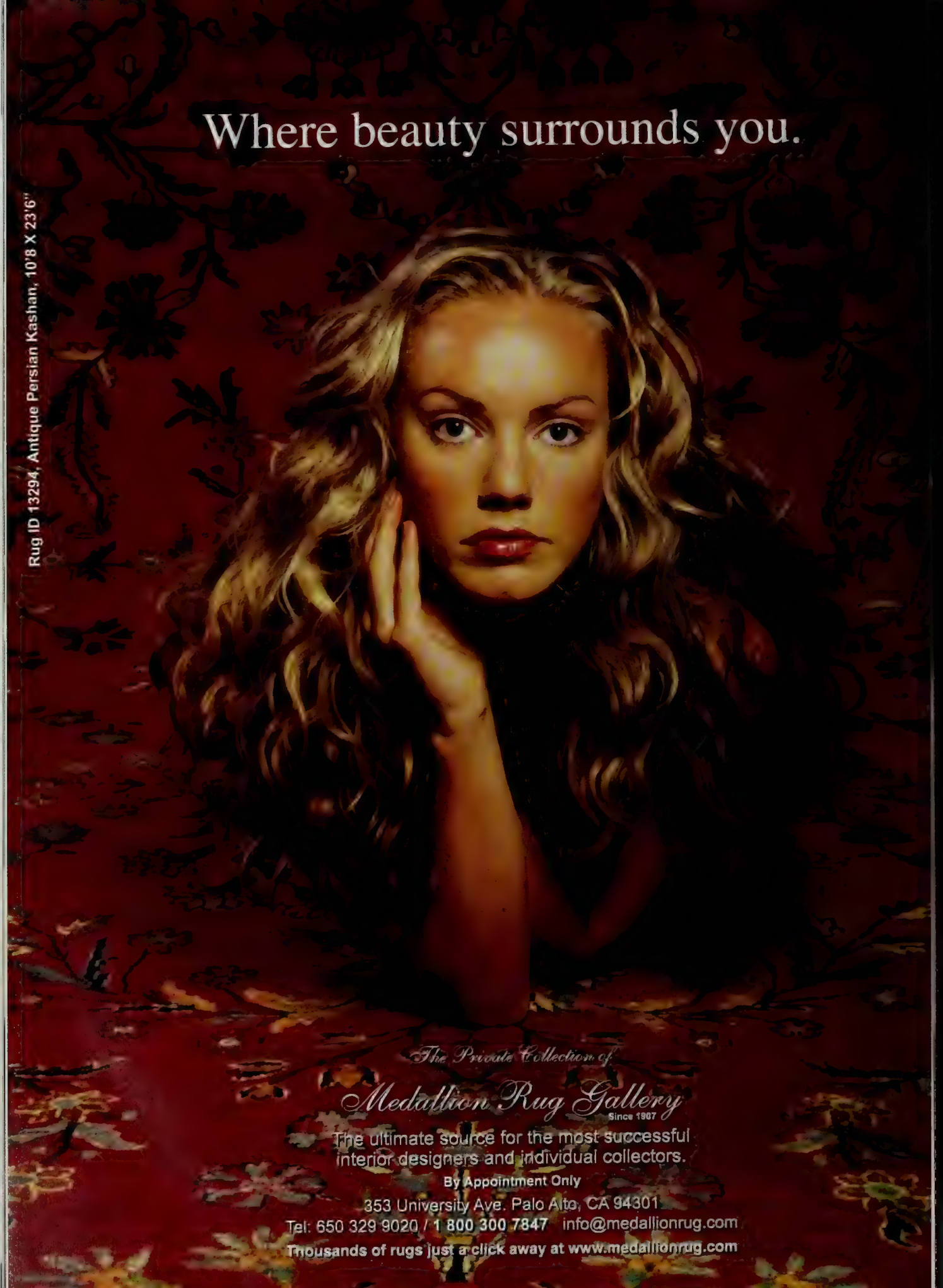
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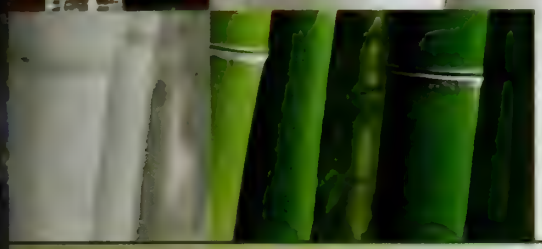
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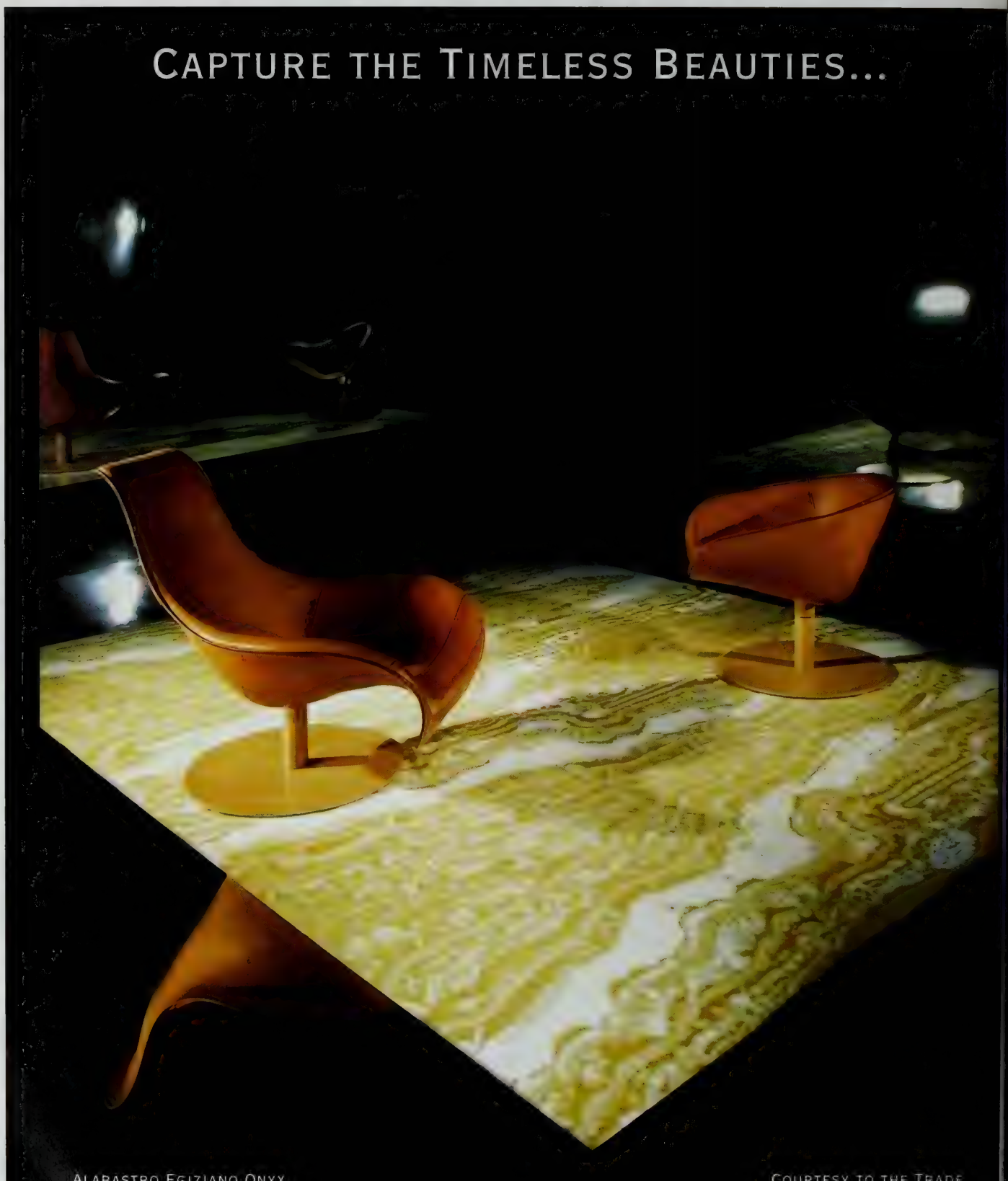
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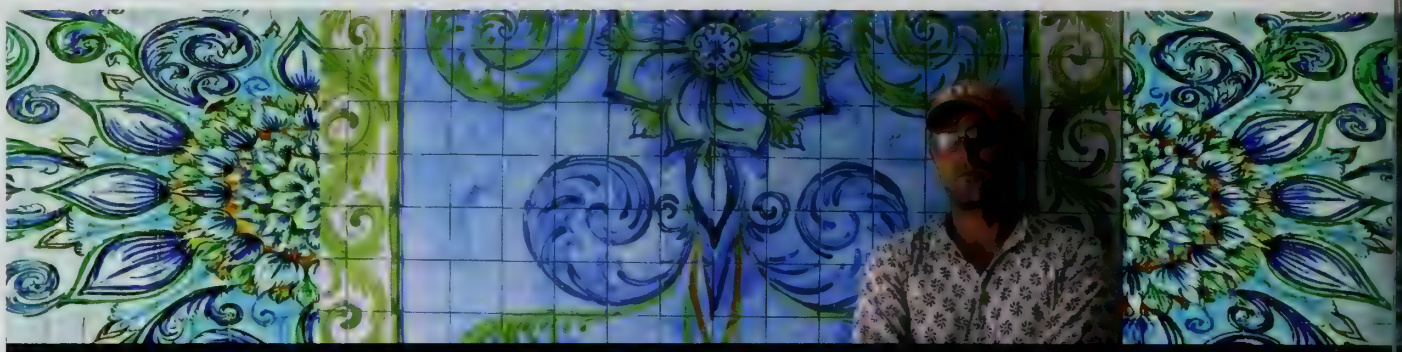


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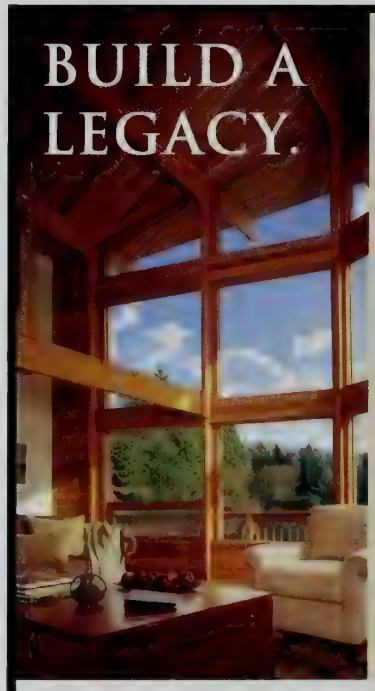
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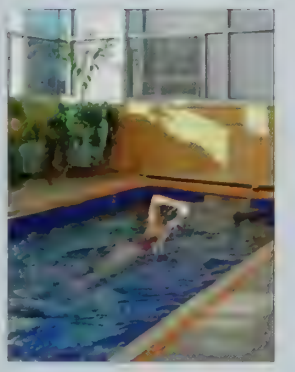
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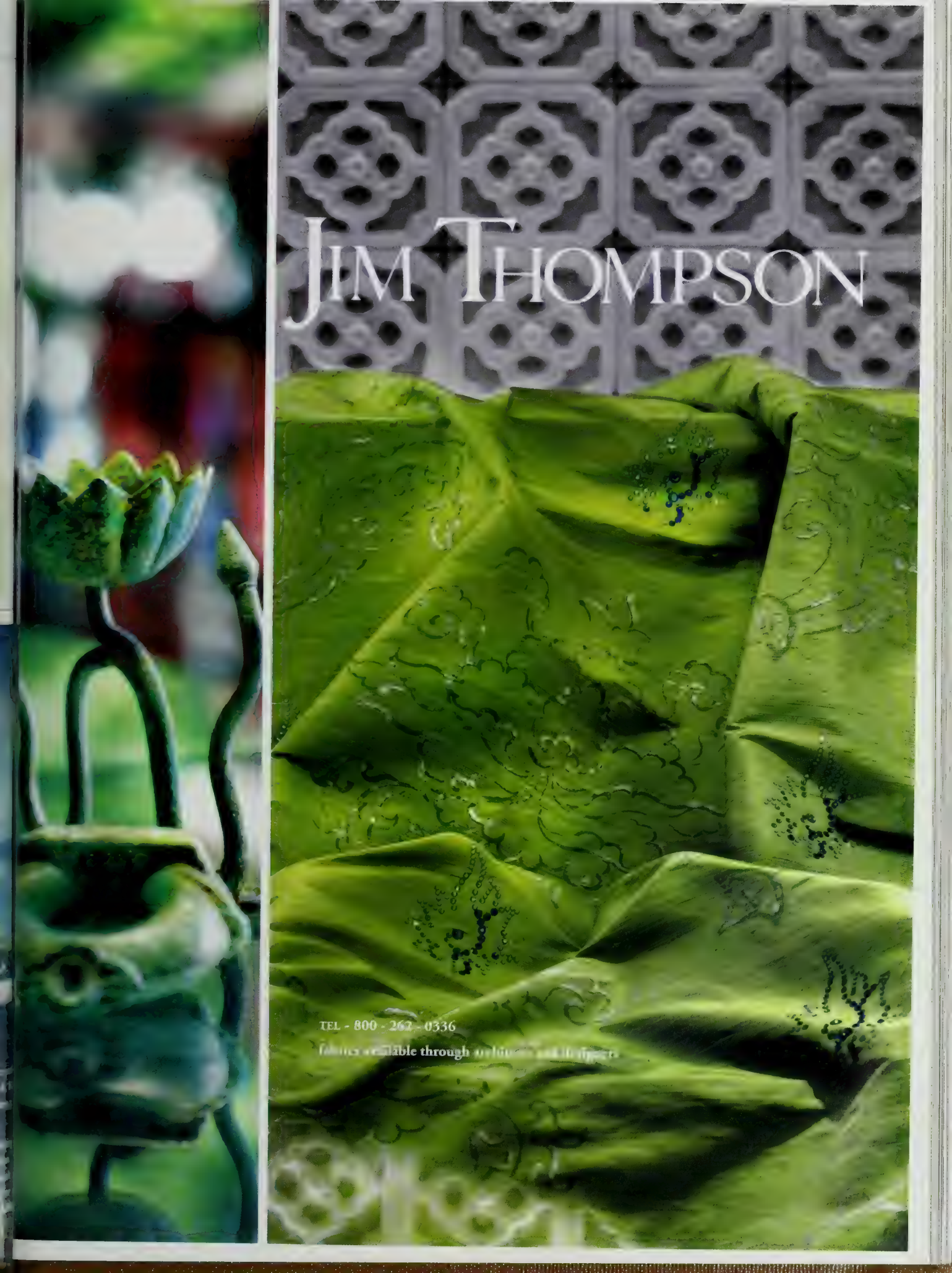
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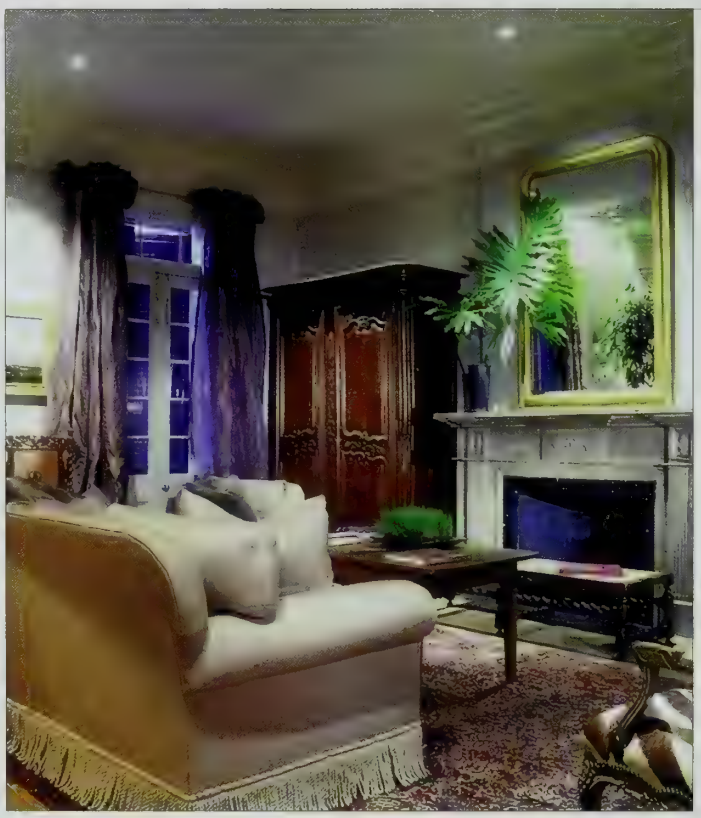
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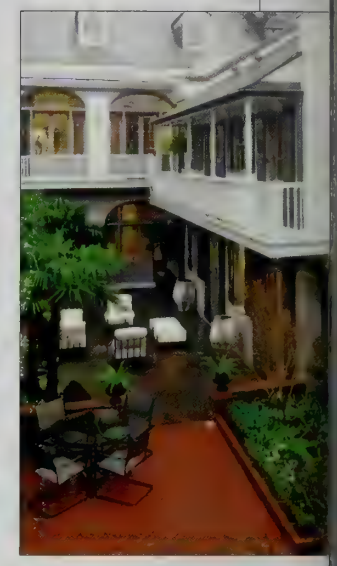
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Nestled in the Vieux Carré area of New Orleans is a six-bedroom residence constructed in the early 1830s and updated in 2000. The 7,400-square-foot house, which was once a studio of Cosimo Matassa's—where he recorded Fats Domino and Little Richard—is surrounded by high walls and has a brick-paved courtyard with a fountain (right). Two sets of French doors and a fireplace are in the living room (left). A formal dining room with a fireplace is adjacent. An elevator serves the three-story structure. There is a two-bedroom guesthouse with a living room and a game room. $3.75 million. *Call 504-944-3605.* □

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Geoffrey Bradfield

THE FOCUS IS CLEARLY ON GLAMOUR IN HIS NEW YORK TOWN HOUSE

Text by Stephen Drucker
Photography by Durston Saylor

New Yorkers who frequent a certain treelined side street cannot take their eyes off that newly renovated house on the block. It's as white as a freshly starched naval uniform, with nickel hardware as bright as an officer's buttons. People look heading east, and again heading west, and being New Yorkers, they will not rest until they know who has just moved in.

Geoffrey Bradfield has just moved in, and wherever he moves deserves a visit, since one of this interior designer's many talents is finding new homes for himself that are best of breed. Over the years *Architectural Digest* has followed him from the sleekest, newest high-rise condo to the whitest of white-glove prewar hotels to a head-spinning set of rooms in Fifth Avenue's equivalent of a *hôtel particulier*. Now, at last, he has a town house of his own, his biggest canvas for himself yet.

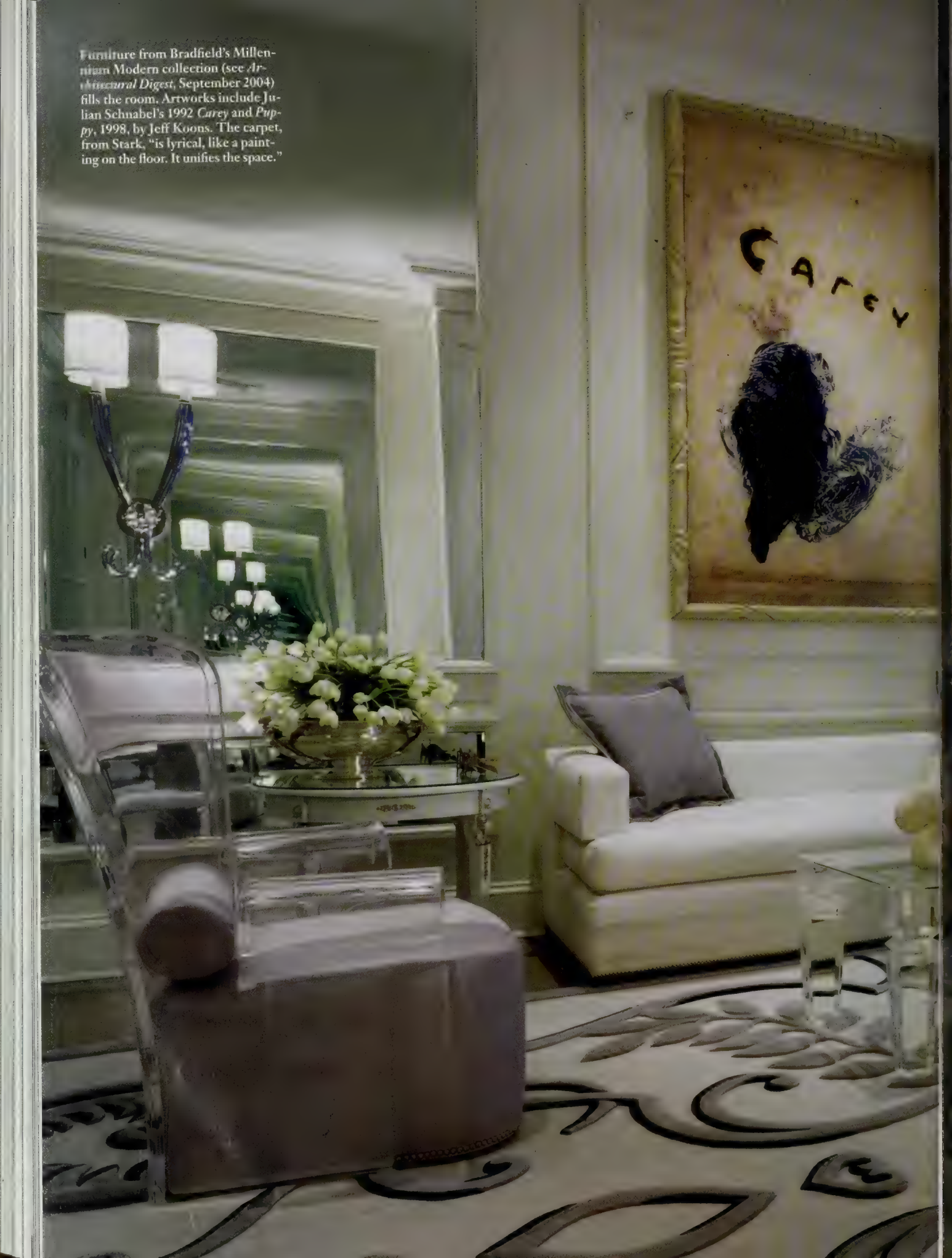
To understand the work, you must meet the man. Geoffrey Bradfield is walking sunshine. He's always the one in the room dressed dashingly;



ABOVE: "I believe that if one's work has resonance, it will outlive us, and I hope this house has that resonance," Geoffrey Bradfield (top, near a console table from Christie's) says of his 1869 Manhattan town house, which he redesigned. He restored the Italianate façade, added in 1912.

RIGHT: Rachel Hovnanian's 2005 *Narcissus, White on White II* is above the living room fireplace. "I'm not the shabby chic type," quips Bradfield. At left is *Oiseau Bleu II* by François-Xavier Lalanne; reflected at right is a Joel Perlman bronze. The table holds Sophia Vari's *Centaure*.

INTENTS



Furniture from Bradfield's Millennium Modern collection (see *Architectural Digest*, September 2004) fills the room. Artworks include Julian Schnabel's 1992 *Carey* and *Puppy*, 1998, by Jeff Koons. The carpet, from Stark, "is lyrical, like a painting on the floor. It unifies the space."




BOSPHORUS

radfield's library/media room has a long stretch of anquette and a giant plasma television to reveal every etail of every movie set to his searching eye.



PPOSITE: The library. "It's very usual for me to use funky colors," adfield says. "I like clear colors. ould never live in a dark room." ining a sculpture by Louise Nev- on is a work by Fletcher Ben- n, at right. The Yves Klein low ta- e is from Sotheby's. Stark carpet.

OVE: "With its flat-screen televi- on for watching movies, the li- ary also serves as a media room," tes Bradfield. "I extended the isting room by 12 feet and intro- ced a step-up to a U-shaped ating area." Leather faux books nceal a cabinet near the fireplace.

and it says everything about him that what he most wants you to know is, "I have such an optimistic nature." Decades in Cynic City have yet to chip away at his disposition, the source of a style that is uplifting, glamorous and innovative. "I always like to look forward," he says, "even as I recall and use groundbreaking designs from the past."

His town house dates from 1869, when the Turkish carpets were thick, the bibelots even thicker and white was an unthinkable color for a respectable house. But it is white that gives this incarnation of the house its atmosphere, from the newly painted exterior to the luxurious Venetian plaster interior walls to the deeply carved carpets Bradfield designed for the main rooms. Bradfield especially likes to combine white with white metals, which he says express the spirit of our era better than gold or brass. In almost every room you will see an antique Italian commode or a French chair that is newly lacquered white, its ormolu mounts replated in nickel. The effect is absolutely ravishing, yet also a tonic for city life.

A 1930s photomural of this Upper East Side street—back in a much moodier black-and-white New York—greets you, leading the way to one of the most exciting rooms Manhattan has seen in a while. It's like stepping into the center of a diamond. The designer's inspiration for his reception room was a visit many years ago to the apartment of Helena Rubinstein, on the Île Saint-Louis in Paris. "It has always



"There's a symmetry between great design of all ages," says Bradfield. For his reception room, which "takes on different moods during the day," he combined a 19th-century armchair, from Christie's, with Lucite side chairs from his collection. The fire surround was custom-made.



ABOVE: The reception room opens to a classical garden courtyard. "I like to entertain, and I lean to large parties." The bud vases are from Tiffany's. BELOW: The entrance hall leads to the courtyard and contains a 1930s photomural of Bradfield's house and Sabin Howard's *Hermes*.



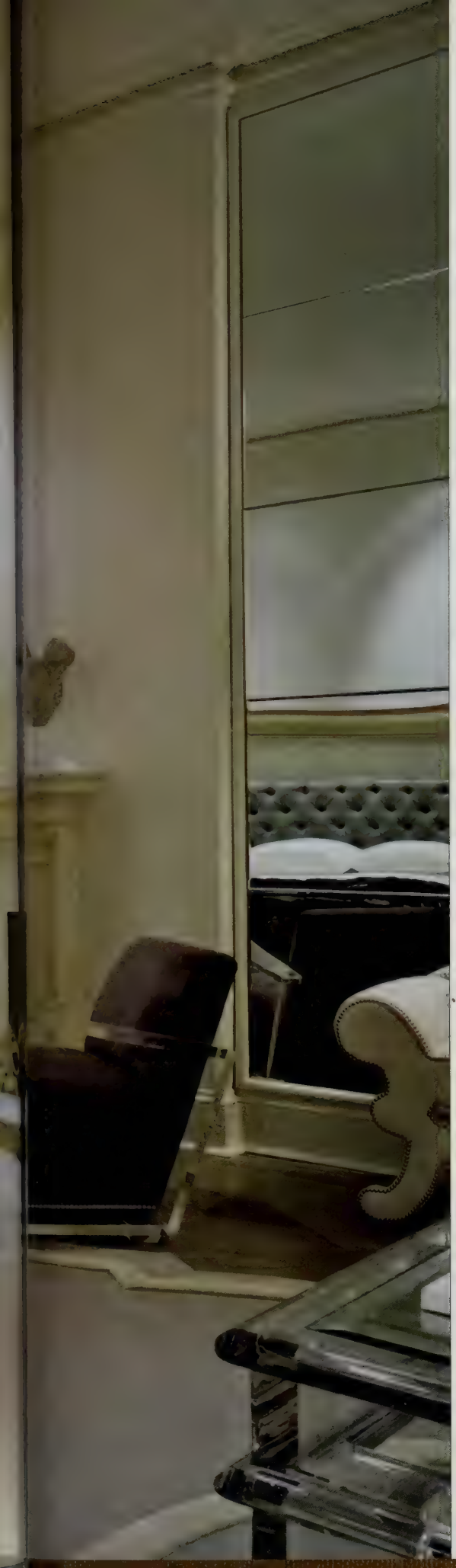
haunted me," Bradfield says, "the pure symmetry and Palladian order of that room, with plain columns and Ionic capitals." The room is brilliantly simple: 12 white columns, with sheets of mirror used architecturally between them, and uplights buried in the floor at the foot of each column. The dazzle seems to go on forever. To make the room sparkle even more, he furnished it with a clear acrylic Neoclassical-style table and Klismos chairs from his Millennium Modern collection; with Louis XVI–style chairs lacquered white and upholstered in gray and shocking-pink Ultrasuede; and with white plaster sconces shaped like hands, which reach through the mirror, as in a Jean Cocteau movie. The effect is dreamlike, bringing to mind the most adventurous, almost surreal work of Jean-Michel Frank in Paris in the 1930s.

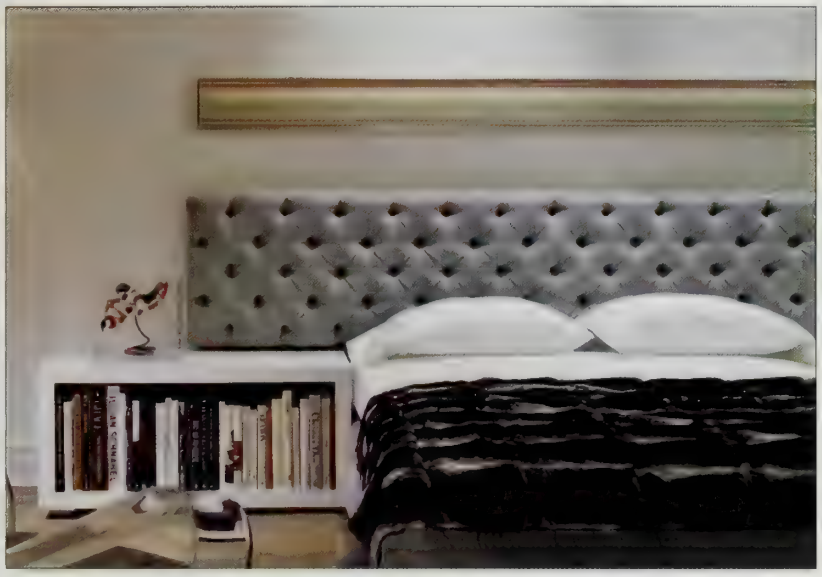
How does one follow that opening act? "I wanted the living room to be a complete departure from anything I'd ever done before," the designer says. "To achieve perfect balance and symmetry, I kept in mind F. Scott Fitzgerald's famous line about a personality being 'an unbroken series of successful gestures.' " And what gestures these are. The room's mirrored French doors, set into a matching mirrored surround to give them greater stature, suggest 18th-century Candy Box. The swirls of the carved rug, inspired by the metalwork of Poillerat, feel Moderne, as do the voluminous silk-taffeta draperies, which are quilted for the last few feet before hitting the floor with a huge splash. You can sit in one of Bradfield's hypermodern clear acrylic wing chairs, around a clear low table, studying the Schnabel or the abstract slit that looks like no

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The designer's positive mood may have something to do with waking up each day surrounded by so much creative energy.









LEFT: The master bedroom. From left are *Pink Dunes*, 1963, by Milton Avery, Julie Hedrick's *White Dawn* and *Vanitas (Dog)* by Nicola Bolla. Stark carpet. Tiffany's silver vase. TOP: In the room, a 1971 acrylic by Kenneth Noland hangs near Niki de Saint Phalle's 1981 *Magic Bird*.

ABOVE: "I've always wanted to have a toile guest room," Bradfield says. "Although I loved the concept, the subject seemed too traditional, until I found a pattern depicting New York." The headboard design was inspired by one he saw in a hotel in Dubai. Decorators Walk toile.



Tiggy Butler

RESTORING LUXURY AND GRANDEUR TO A 1725 HOUSE IN LONDON

Text by Elizabeth Lambert
Photography by Andrew Twort



Give her an old wreck of a great house, and Tiggy Butler is happy. Let her loose in an architectural library, puzzling out who lived in the house and how the rooms were used, and she's even happier. Neither is required for restoration, and usually there are no answers, but this time she had enough clues.

The house was built as a bit of 18th-century salesmanship by Edward Shepherd, a canny master builder who seized opportunity as London spread west. Leases for land in the

LEFT: London-based Tiggy Butler (above) restored the original splendor of an early-18th-century terrace house—built in the fashionable Mayfair district as a showcase by developer Edward Shepherd—that had been converted to a hospital, then offices, during the 20th century.





"Once cleared of debris, the rooms were larger than I'd hoped," says Butler, who salvaged every scrap of extant plasterwork. In consultation with experts at the Soane Museum, she had moldings and wall panels reproduced in the living room, as throughout. Lamps from Vaughan.





The living room's large Venetian window, which overlooks the rear garden, was the height of style in 18th-century London. Lelièvre fabrics on trefoil ottoman and pair of open-back chairs. Wing chair fabric from Chelsea Editions. Drapery fabric from Colefax and Fowler.



LEFT: The dining room—"a lovely Georgian room"—"was probably used as a study by the owner," comments Butler, who painted it soft white "to introduce as much light as possible" and accessorized it with cream draperies. "The effect at night is luxurious and romantic."

fields used for the annual May Fayre were for sale, and other builders were already in on the game. His only advantage would be to build himself a residence so beautiful that it would convince the wealthiest Londoners that he should do something similar for them.

The date was 1725. George Frideric Handel had recently moved in down the street, aristocrats were building palaces, and a rising middle class wanted houses to match their new status. It was an aspirational crowd in a fevered, speculative London, and Shepherd entered the fray with architectural bravado.

Size would impress. He had a lease to build four adjoining houses, but he took part of the land for his own residence, creating an L-shaped plan and enormous rooms.

Fashionable details would impress. Venetian windows were a hot design item from Palladio, and Shepherd built a huge one. References to classical architecture would also impress. He decorated with Vitruvian scrolls and the Greek-key pattern, which spoke of learning and taste. He added a finely detailed glass dome above the staircase, which spoke of money.

It's easy to imagine him giving prospective clients a tour. They would not have blinked at the plain exterior, a brick façade like that of other row houses, but the double-vaulted ceiling in the entrance hall would have alerted them that this house had more than the usual trimmings.

A servant would have ushered them into the front parlor, where they'd note the exceptionally fine carving on the cabinetry and the chimneypiece before Shepherd took them into one of the largest living rooms in London, then on up the grand staircase to an equally large room, rich with plasterwork. Londoners had entertaining in mind, and they wanted rooms like these.

Edward Shepherd prospered. He designed houses for Grosvenor Square, gave his name to Shepherd Market and became known as the major developer of Mayfair.

It was always a fashionable address, but when the house was used as a hospital during



ABOVE: A 14-foot domed skylight illuminates the grand staircase, which features elaborately carved balusters, handrails and stair ends. "In classically designed houses, the staircase was conceived as a showcase," says Butler. The central chandelier is 19th-century style.

"If I used as much gilding as was fashionable in the upper levels of 18th-century society, my friends would feel overwhelmed."



ABOVE: "I wanted the colors to recall the warm, golden sand of a Greek island beach," Butler says of the master bath, originally an entrance hall to a room for entertaining. "The wonderful 18th-century mantelpiece was found in situ." The wall lights and mirror are from Vaughan.

RIGHT: For the master bedroom, which "has huge, ballroomlike proportions," Butler had an ornate four-poster designed after an 18th-century pattern. The tables flanking it are 19th-century French. Sofa trim and bed silks, Colefax and Fowler. Lelièvre green chair velvet.

World War I, the slide began; later the residence, like many in Mayfair, became offices.

When Tiggy Butler first saw it, the rooms were partitioned and had false ceilings, and a huge elevator ripped through the grandest rooms. Overall, it was in terrible shape. That suited her fine.

Her business card defines her as a restoration specialist. "I'm not a decorator," she says. "I work occasionally for friends like Tony Ryan [see *Architectural Digest*, July 2002]—people who share my compulsion for saving fine houses—but I would have no idea how to budget for someone else. I just do what has to be done."

Butler saved every piece of plaster or wood she could find and consulted scholars at the Soane Museum for informed opinion on what the original interior might have looked like. Then the craftsmen got to work. "A paint specialist

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Joseph Giovannini

AN INHERITED APARTMENT IN LOS ANGELES IS A BLANK SLATE FOR THE IMAGINATION

Text by Joseph Giovannini
Photography by Tom Bonner

Every architect needs a sandbox, if only a small one, and mine recently arrived in the form of the starter apartment near downtown Los Angeles that my parents occupied when they were first married, during the Second World War. It has stayed in the family all these years, and when I inherited the mortgage not long ago, I earned the right to indulge some thoughts playing on the tip of my pencil.

The apartment came in what is, for an architect, ideal form—a wreck. When my parents lived here, before they built their dream ranch house in suburban Arcadia, California, the four-room apartment was still Victorian, with elaborate bay windows that overlooked a grocery store strewn with sawdust and a thoroughfare clanging with trolleys. But by the time the apartment fell into my lap, it had completely devolved, in a reverse Darwinian process, and nothing but the bearing walls and plumbing could be salvaged.

Having been "modernized" in the 1950s, it had had its Victorian details stripped—not one spindle of its 1880s past remained—and the 11-foot ceiling had been lowered to eight feet. More recently, even this bland interior was torn apart during a seismic up-



"Space here is relational, not fixed—in a perpetual float," architectural designer and *Architectural Digest* contributing writer Joseph Giovannini (top) says of the Los Angeles loft he transformed into his West Coast pied-à-terre. LEFT: The main living area "is a collection of illusions." ABOVE: A marble-inlaid wood floor marks the stark entrance. "From a single viewpoint, the red figure forms a square, though painted on three different planes, two of which are indirectly lit. It seems to drift in space, an independent figure, a geometry of mystery."



grade. When one friend, a developer, saw it, he advised me to resign from the mortgage or the family, or both.

But the total absence of character was a gift: There was nothing to save, nothing to preserve and cherish and wrap my design around. No trace of a past. No crutch that would suggest a starting point. Without a visual history, I was liberated from the past and could design anything—as long as I could afford my invention.

My design freedoms, however, were not really too liberating because the structural boundary walls were boxy and unchangeable. I could only merge two of the rooms by removing the nonbearing wall between them, but otherwise the geometries overall were rigid and symmetrical. The one true feature of the space was the height hidden above the dropped ceiling. My job was to capture the space and its verticality and release the soul of what was, really, a miniature loft.

So I proceeded first by subtraction, taking out the non-

LEFT: At the end of the brick wall, which supports a suspended bookcase, is the bath; laid out to the right of the doorway is the small, monochromatic kitchen. A painted line "divides and questions the main living area, throwing it into uncertainty, appearing to be a plane of glass."

BELOW: The cabinets in the backlighted kitchen "hover in a relational field, feeling like a cluster of comets and planets as you walk through them," observes Giovannini. "They were purchased, standard, and then were adapted on-site with collars and painted with gray shadows."





structural wall and removing the dropped ceiling, bringing out the full height of the rooms: not exactly vast, but promising. I scraped the plaster off the brick wall, to give the space texture and warmth.

The subtraction resulted in an L-shaped apartment, with an open main space that would serve as a combined kitchen and living room, and a smaller space, the bedroom. I consolidated closets in the back to expand the bath: No need for much storage in my Los Angeles pied-à-terre. After demolition, I was at a zero degree of architecture, my starting point, but I had nothing more than two empty boxes, one large, one small, plus the bath at the back, trailing like a caboose. Even a realtor would be hard-pressed to brag about it.

If I had recaptured the original height, I had to resort to illusion to push the walls out and expand the apartment laterally, to make it feel bigger and give it breathing room. Corners give a space its sense of limit and containment, so, like Moses parting the Red Sea, I parted walls at their corners, with false walls that didn't meet. I then lined the split with cove lights, which further dissolved any sense of containment. The volumes broke apart into backlit planes. Having doubted the edges, I was throwing open the rooms to uncertainty, making the space less bounded and physical and, because of the corner lights, more ethereal.

It was time to add. Two cues helped me unhinge the space

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ABOVE: "From this vantage point in the bedroom, three separate color blocks on three planes merge into a single form, a parallelogram that flies across the space. They suddenly lock in a spatial moment as a person moves. The next step in any direction unlocks the composite."

RIGHT: Indirect lighting illuminates the drywall-framed bedroom. "The blue figures take on a converging and diverging relationship as they float toward and away from each other with the movement of the occupant," notes Giovannini, who designed the sculptural headboard.





Katherine Newman

DISCIPLINE AND GRACE CONVERGE IN A CLASSIC TORONTO HOUSE

Architecture by Peter Cebulak/Text by Amanda Vaill
Photography by Tony Soluri



PETER FREED

We created a modernist aesthetic hat still expresses warmth," design- r Katherine Newman says of her Toronto house, which she renovat- d with her partner, architect Peter ebulak. OPPOSITE: The living room evokes a *petit salon*," she says. Ma- uel Canovas beige pillow fabric.

BELOW: "It's a respite from a rather hectic schedule," says Newman (right). The slipper chairs, bergère, low table and light fixture are from their furniture line, Lona Design. Lisio striped pillow fabric. Jim Thompson drapery fabric; Nobilis sheer fabric. Ushak, Christie's.



For years Katherine Newman had coveted the miniature château just around the corner from her residence in central Toronto. As a designer with a firm grasp of historical context, she was fascinated by its vine-covered bricks and steep, pitched roof—"It wasn't typical Toronto architecture," she says, "especially for this area, which was developed in 1910 and has a strong Georgian style. It was an eccentric house."

One day, walking by on her way to work, she saw a For Sale sign out front and thought, I have to have this. The fact that the house needed to be gutted to the bricks and have an extensive addition grafted onto it didn't deter her. "You've heard the horror stories of designers who can't design for themselves, who can't finish things, haven't you?" she asks with amusement. "Well, that wasn't me. I'm very decisive. This house was my opportunity for complete self-expression."

Newman and her partner, architect Peter Cebulak, design classical interiors that are nonetheless layered and textured: "We have a transitional aesthetic that operates between



PPOSITE: The dining room over-
ooks a garden. The painting is
rench Wig, 1998, by Gary Komar-
. A 19th-century Russian crystal
handelier illuminates the ivory-
cquered table, from Lõna Design.
he slipcover fabric is from Manuel
anovas. Lelièvre sheer fabric.

BELOW: The main axis, extending the width of the house, ends in a vestibule. Jesus Carlos De Vilallonga's *Young Spanish Woman*, from Sotheby's, hangs above a late-18th-century commode. Nearby are an Imari urn and an antique plate stand. The pendant light fixture is Venetian.



tyles, but with a strong his-
orical reference," says New-
nan. "There's a timelessness
nd a flexibility in what we do.
And a feminine sense of com-
ort." All of these qualities are
n display in her newly reno-
ated residence, which took
wo years to complete.

To begin with, the house's footprint was small. "There was only a galley kitchen and two bedrooms on the second floor," Newman says. She felt that any addition would have to be rigorously integrated into the existing structure so that it would be impossible to define where the original house ended and the new wing began. She was also committed to preserving the open landscaping on the hilltop lot, which makes the property feel like a country estate despite its location in the heart of Toronto.

Cebulak's design for the addition more than fulfilled her wishes. Constructed of the same whitewashed brick, with the same slate roof and dentil molding, the new wing fits snugly into the main house.

To maximize the interior space, Cebulak created a series of moderately sized rooms situated along axes so they open onto one another like chapters in a book or acts in a play.

"We have a transitional aesthetic that operates between styles, but with a strong historical reference," says Newman.

"There's a defined beginning and end to things," says Newman. "The layering of different finishes—wood paneling, wallcoverings—gives you a sense of perspective." The result is, in the designer's words, "a big little house."

Although she and Cebulak didn't have to bend their vision to accommodate a client's demands, they did have to take into account the designer's extensive collections of art, objects and furniture. Newman's pieces reflect not only her taste but her feelings: Many of her furnishings and artworks were inherited from her parents and grandparents.

It helps that her forebears had discerning taste. She inherited a 17th-century Venetian desk—now in the living room—which displays her grandfather's collection of pipes; a Henry Moore drawing, acquired by her great-aunt, Canadian sculptor Sophia Hungerford, hangs over the living room mantel; and an array of antique Spode, Limoges and Meissen decorates the master bedroom.

Newman's own acquisitions are more modern in flavor. "I



ABOVE: A skylight and circular balcony that Cebulak designed bring natural light into the double-height library, which is in the coach house. The leather on the Holly Hunt armchairs and the suede on the McGuire benches are from Edelman. Drapery fabric from Rubelli.



RIGHT: "It has a clean, tailored simplicity," Newman says of the kitchen. "The gold limestone floor lends warmth." A farmhouse table, used as an island, dominates the space. The laced-leather chairs are from McGuire. Holly Hunt hanging light fixtures. Range from Viking.




"You've heard of designers
who can't design for themselves?
That wasn't me. This
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Chinese pieces she loves for their functionality. "They reflect a kind of Old World craftsmanship," she observes. "Nothing that screams 'new.'"

"Old World" could describe Newman's residence as well. Completely rebuilt from the inside out, it has the feeling of having always been as it is today; and yet there's nothing fussy or museum-like about it. Despite the presence of Newman's family heirlooms, it clearly reflects its owner's taste and personality. It's no surprise she says, "I feel wonderful living here." □

OPPOSITE: The master bedroom's 14-foot-high ceiling "reinterprets a Neoclassical pavilion," Newman says. Great Plains chair fabric. Lamp, The Wicker Works. Jim Thompson wallcovering. Rubelli sheer fabric. LEFT: Spode, Meissen and Limoges porcelain fills the bookcase.

BELOW: The main house "has evolved into an interesting C-shape configuration, providing direct views of the garden from the principal rooms," Cebulak says of the rear elevation. "Despite the urban setting, it's a retreat from city life." The coach house is at left.

ot the confidence to collect hile visiting galleries with ny grandmother," the designr says. "I was her pupil." Her rst purchase, a David Hockey, is in the living room, nd the dining table holds a air of striped Venetian *fazzotto*, or handkerchief, vases nd candlesticks.

Mixed in are pieces from Newman and Cebulak's furniure line, Lōna Design, which hey launched five years ago. The scope of our projects rove us into designing furniure," Newman explains, showng off a pair of slipper chairs nspired by Jean-Michel Frank nd an ivory-lacquered dining able with a French, 1940s air. Both chairs and table easily ridge styles and periods, apearing equally at home with Newman's formal 18th-centuy European furniture and the



Discoveries by Designers

A New Opening for Greystone





The **Greystone Home Collection** has opened in New York's D&D Building, mixing antiques with contemporary pieces in traditional styles designed in-house. Inviting arrangements layered with decorative elements that speak to the comforts of domestic refinement include a Vineyard tasting table, an Emily chaise, Su and Marina mirrors (above) and a Vance settee with a Highgrow Regency bed (right).

Greystone Home Collection, 979 Third Ave., New York, NY 10022
212-755-8282; www.greystonehomecollection.com



Jerry Pair

Temptation **is a woven design of interlaced leaves and flowers on ribbed fabric from Rodolph that is available at Jerry Pair in Atlanta (404-261-6337). It comes in one color—persimmon.**

Finding the Best of a Dynamic Era

"They're stunning and timeless and take you back to the days of Billy Baldwin and McMillen," **Thomas Britt** says of the furnishings and objects at the **Tom Thomas Gallery** in Manhattan, where important European decorative works by leading 20th-century designers and their devotees take center stage. Tom Thomas says, "My preference is to find rare pieces that represent the dynamism of the era—that bridge the gap between modernity and traditionalism."

Tom Thomas Gallery
318 E. 59th St., New York, NY 10022
212-688-6100; www.tomthomasgallery.com



German designer Albin Müller's circa 1900 vase for Merkelbach

"Dealers are in a position to choose from the whole palette of art history."



A circa 1900 chair by German modernist Richard Riemerschmid



A cabinet by Jacques Adnet and Gilbert Poillerat, circa 1940

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Laura Hunt

A CRISP NEW YORK SPACE WITH BELLE EPOCH FLAIR

Text by Steven M. L. Aronson
Photography by Durston Saylor

I met Gene Tierney at a party in Texas years ago," Laura Hunt recounts, "and when I said, 'Hello, I'm Laura Hunt,' she said, 'You know, that was once a line of mine—I *played* a Laura Hunt. It's so exciting to meet a real one.' " At which point, the designer says, she breathlessly confided to the actress that not only had her parents called her Laura after that classic film noir, but, in one of those tonic coincidences of life, she'd gone on to marry a man with the same last name as the ravishing heroine whose first name she already bore. "I even told Gene Tierney how impressed I was by 'Laura's' Manhattan apartment that they showed in the movie—it was a real decorator's delight."

Well, a couple of years ago the real Laura Hunt finally got her own Manhattan apartment, and today it, too, could be described as a decorator's delight. Based then, as now, in Dallas, she had found herself spending so much time



"I never repeat myself," says Laura Hunt (above), who experimented with color and 19th-century style in her Manhattan pied-à-terre. RIGHT: The living room features its original Belle Epoch fire surround and overmantel. Guy Regal fauteuil, with Cowtan & Tout chinoiserie toile. Drapery stripe from Clarence House. Scalamandré stool fabric.







OPPOSITE: Old-master etchings and engravings hang near a Swedish chest. LEFT: Hunt started with the Empire marble side table. "Although a lot of the furniture is Swedish, I cover the realm of Europe." Brunschwig & Fils daybed and center table fabrics. H. M. Luther Antiques boxes, candelabrum and urn on Bernd Goeckler Antiques pedestal.

BELOW: Rows of 19th-century prints of Indian chiefs are displayed above a Phyllipa Marrian painting in the dining area. A crystal ball with red minerals rests on an 18th-century console. "I like to do the unexpected. People walk in here and giggle." Chairs and console from Guy Regal. E. Braun & Co. tablecloth.

in New York working on a client's Park Avenue triplex (see *Architectural Digest*, March 2004) that it made no sense not to have a pied-à-terre there. Leave it to Hunt to discover an Upper East Side limestone mansion with a one-bedroom apartment that overlooked an Italianate courtyard and altogether had the feeling of a world apart.

"It never takes me long to come up with a concept for a client, but when it's for yourself, it's always harder," she confesses, "because you're free to take as many chances as you like, and you do want to be adventurous—what you don't want to be is reckless." But once she had thought to pull out of storage a three-pedestal white-marble Empire table purchased years before and had set it confidently down in her new living room, she was able to begin plotting her new place in earnest.

Resolving that the two rooms should resonate with 19th-century European furniture, she went out and acquired a handsome Napoleon III salon suite (a settee and a pair of chairs, covered in their original cherry-red mohair), followed by a painted wood Directoire daybed (this she would choose not to restore—"I'm not a purist in that way; I liked that it wasn't in perfect condition, that it was even peeling"). Though Hunt's palette normally runs to the muted—indeed, the first thing she did was paint the entrance hall and the living room "a true, crisp white, almost like a piece of paper"—she decided to dabble in color here, awakening the daybed with a cotton





RIGHT: A birch Biedermeier fall-front secretary, which Hunt acquired "before the Biedermeier craze," occupies a corner of the bedroom. "It's my office," she remarks. Secretary, candlestick and urn from Sotheby's. Side chairs from Christie's. Italian jardiniere from H. M. Luther. Silver cup from Tiffany's.

"I don't usually do a girlie look," says Hunt, "When I decorate, there's a subtle simplified elegance; this was a little more flamboyant for me." OPPOSITE: Antique toile from Hunt's daughter's former bedroom was recycled for the balloon shades, with Clarence House trim, and upholstery. Carpet from Stark.

print in shades of red and blue.

The dark wood floors she had already glazed in a pattern of grays, blues and whites, and from there it was a natural progression to blue-and-white silk candy-stripe draperies. These stylish intimations of Swedish country-house design paved the way for the entrance of the real thing: a number of 19th-century Swedish pieces, including a white-and-gilt pedestal, a double bow-front chest and a pair of stools that she had reupholstered in striated blue velvet. How, then, explain the presence, in this coherent little world of decidedly Old World furniture, of a 1940s mercury-mirrored low table? Hunt says she regards it as not only one of her boldest strokes but one of her most successful, insisting that she always saw the room as being less—and therefore, to her mind, far more—than reverently period. "I love to throw in something to throw people off," she says. "Mind you, the lines of that table are as elegant as anything in the room." Another nice surprise: She hung a recently acquire Larry Rivers drawing of a ephebe near a group of gilt framed old-master etching she'd long owned, and they'r uncannily compatible.

Needing something tha could pass for a dining roon Hunt realized that she nee look no further than her en trance hall. She claimed th space with a Neoclassic Baltic crystal chandelier wit an urn in the middle—whic spurred a search for furthe urns and urn forms (a que

continued on page 28


"It never takes me long
to come up with a concept
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yourself, it's always harder."





Michael Vanderbyl and Anna Hernandez

A CALIFORNIA BUNGALOW REFINES THE NAPA VALLEY VERNACULAR

Text by Patricia Leigh Brown
Photography by Matthew Millman

t's wine country Craftsman meets lew England cottage, pared down a minimalist execution," design- Michael Vanderbyl says of the ouse he and his wife, textile design- Anna Hernandez (above), built St. Helena, California. RIGHT: val windows frame the entrance.



Perhaps the most piquant fact about the residence that Michael Vanderbyl and nna Hernandez recently uilt together amid the vineards of St. Helena, in Calirnia's Napa Valley, is that hen the residence was alost completed, he proposed.

That Vanderbyl, one of the ountry's foremost designers, hipped out a Tiffany's box nd a bottle of wine while the nsuspecting founder of Luna extiles was putting in shelf aper speaks volumes about eir collaborative powers as ell as their ability to rethink e familiar. "We figured if e could build a house toether, we might as well get arried," says Vanderbyl, the ean of design at Californ ia College of the Arts and a ne-man Wiener Werkstätte who also designs furniture, advertising, store and showroom interiors and even the graphic identity for an America's Cup yacht.

A savvy M.B.A., Hernandez found and bought the property, located on a private country lane and encircled by fields of cabernet grapevines. The couple, who met 12 years ago and share a fondness for modernism, longed for a simple two-bedroom weekend place to unwind from their lives as passionate but frenetic design professionals, ones who spend far too much time at cruising

OPPOSITE: The entrance hall leads to a large living room with a 19-foot-high cathedral ceiling. "Wainscoting anchors the space," says Vanderbyl. A 1920s etching by Picasso hangs above the mantel. The sconces are by Christian Liaigre for Holly Hunt. Floor lamps from Boyd Lighting.

"I like symmetry and order," Vanderbyl says. "You can't get more orderly than a vineyard."



Pocket doors with opaque-glass insets "open the dining and living rooms to create a large space for cooking, eating and entertaining," Vanderbyl points out. *Scaling the Cliff* by Pierre Le Faguays rests on the oak table. The Alder chairs, from Bernhardt, are Vanderbyl's design.

altitude. "In our daily work both of us are surrounded by chaos and color," says Hernandez, who founded her firm in 1994. "We thought, Wouldn't it be great to look out and see just vineyards, mountains and sky?"

Both were drawn to the vernacular landscape of Napa Valley, the Napa beyond the tasting rooms that many tourists don't see. It is a no-nonsense tableau of Craftsman bungalows, barns and wine storage and outbuildings. "I've always loved bungalows, because they're warm and they feel like home," Vanderbyl, who is based in San Francisco, explains. He was equal admiring of the simple unhe alded structures with corr gated-metal roofs—built "honest, humble and damn practical materials"—used store and press wine. Bei able to gaze upon worki vineyards without having care for them, a glass of t

eighbors' boutique wine in and, was also appealing. "I ike symmetry and order," he ays. "You can't get more or- lerly than a vineyard."

Hernandez and Vanderbyl ave collaborated on profes- ional projects; indeed, both ave devoted portions of their areers to aesthetically uplift- ng the stultifying American ffice cubicle. They describe heir home-building relation- hip as "a designer and client ho like each other." Both felt trongly that the residence hould be oriented to the west o that the public rooms might ake advantage of the sunsets nd pristine vistas.

Steadfast in their dislike of lutter, they created a well- roportioned and elegantly inimalist residence that is also rooted in history. Opaque-glass pocket doors throughout provide privacy as well as light, allowing the couple, who relish cooking and entertaining, to combine the kitchen and living and dining rooms into one generous, flowing space.

Both of them lean toward a spare, monochromatic look (Vanderbyl jokes that his adult daughter, Leanne, grew up with all-white teddy bears on her bed). Indeed, they are so well disciplined that when they purchase a new piece of furniture, another one has to go. Their preferred hues are chocolate and vanilla.

But their idea of a warm and inviting residence was not, as they put it, a "modernist box." To that end, Vanderbyl designed a soaring 19-foot-high tongue-and-groove cathedral ceiling for the living room, further anchoring the space with wainscoting and a floor-to-ceiling fireplace.

The corrugated-metal roof harks back to the agricultural landscape. The couple's favorite place to spend time is in the sunroom, which started out as a porch and was enclosed to jewel-like effect after a middle-of-the-night epiphany. Floor-to-ceiling windows are divided into smaller panes, New England style, and soaring ceiling trusses recall an overscale bungalow. Vanderbyl being Vanderbyl, the trusses end in beveled points, and even the bolts on the beams are art-directed. The sunroom looks out onto a pool and a small guesthouse that is an elegant spin on a wine building.

In a departure from the typical script—couple build dream house, split up soon after—Vanderbyl and Hernandez held their wedding reception by the pool. Their definition of bliss is relaxing in the sunroom during a rainstorm. "It's the best place to be, especially with the pounding of the rain on tin," Vanderbyl says. "You get a roaring fire going, and it's amazing." □

"The large windows help bring the outdoors in," Hernandez says of the small and intimate master bedroom on the east side of the house, which overlooks a vineyard. An Audubon print is above the four-poster bed. Nearby are a pair of walnut Biedermeier chairs.



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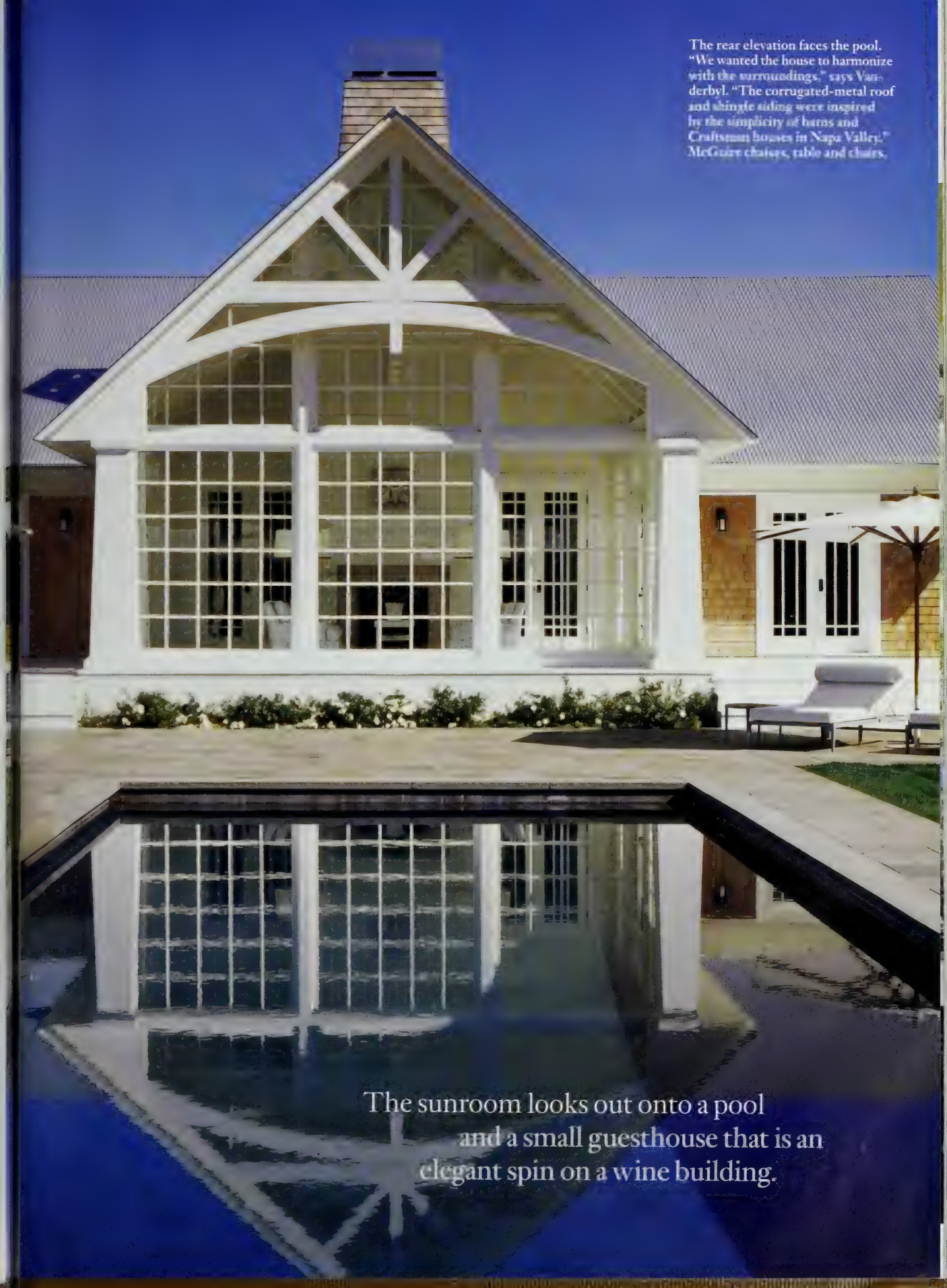
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The rear elevation faces the pool. "We wanted the house to harmonize with the surroundings," says Vanderbyl. "The corrugated-metal roof and shingle siding were inspired by the simplicity of barns and Craftsman houses in Napa Valley." McGuire chaises, table and chairs.

The sunroom looks out onto a pool and a small guesthouse that is an elegant spin on a wine building.

John Maienza

EMBRACING VINTAGE HAWAIIANA FOR A 1930S OAHU HIDEAWAY



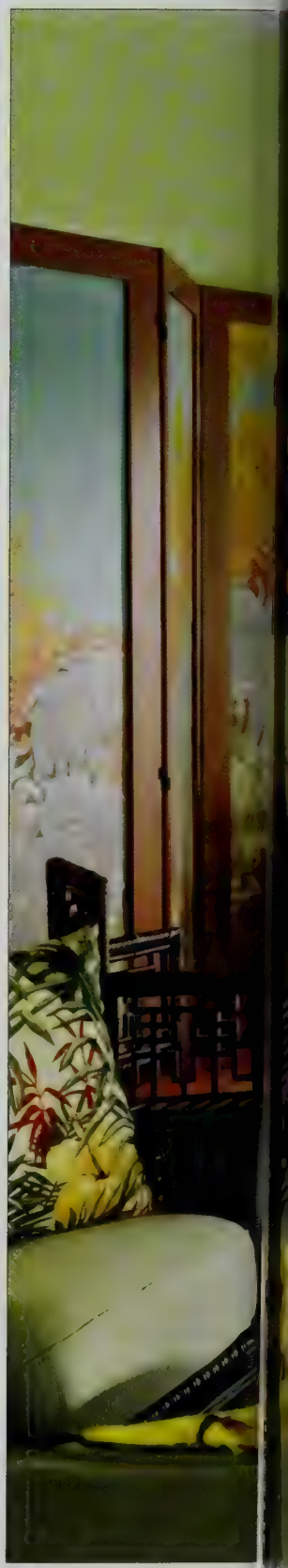


Designer and architect John Maienza and builder Gregg Wilson (above, right to left) spent three months renovating their residence in the Black Point area of Honolulu. "We wanted to bring back the best of the past," says Maienza. TOP: The rear façade opens to the lanai.

After spending years vacationing in Hawaii, John Maienza and Gregg Wilson set out to find, and transform if need be, a house of their own. But they did not want just any island retreat. Partners in life as in work—Maienza is a designer and an architect, Wilson a builder—the pair agreed to hold out until they found a house that had integrity, authenticity, history and (ideally) some style.

What does all this mean in Honolulu, a place where building stock seldom displays all these qualities together? Presumably the house would have some age. It would express the local vernacular, which might be summed up as colonial plantation meets world traveler, with a setting that would showcase the island's exotica. It would be breeze-swept and sun-shaded. It would not be easy to track down.

The pair found the neighborhood before they found their house. Royal Circle is a small private street on the lower slope of Black Point, which itself is at the base of Diamond Head. Its name may derive from an association with the Hawaiian



ext by Michael Frank/Photography by Durston Saylor



"We used a high gloss because it was reminiscent of Hawaii's first grand hotels," Maienza says of the living/dining room ceiling. *Hawaiian Form*, a 1979 acrylic by Irving Jenkins, is at rear. The rattan barrel chairs are 1940s. Maine Cottage sofas, low tables, and chair and ottoman.

"The media room occupies what was the dining room [below], but for our lifestyle we wanted a casual, comfortable and cozy place to hang out," says Maienza. "Hence our decision to open up a small bedroom to the living room and make it a combined living/dining space." RIGHT: A painted screen in the living area obscures the bedroom door.



COURTESY MAIENZA LIMITED

royal family, the *alii*, who summered there. The land was once part of a parcel owned by the great-granddaughter of King Kamehameha I, who united the island nation in the early 19th century. Doris Duke built her Shangri La at Black Point. Duke Kahanamoku surfed off the nearby beach. The trade winds blow through day and night during much of the year.

But for Maienza and Wilson, Royal Circle's most distinguishing characteristic is its handful of houses that, with a few exceptions, were all built between 1927 and 1933 in precisely the vocabulary the pair were searching for. When the house that was to be theirs came up for sale, they made an offer without ever stepping inside. "We deduced the interior from the exterior," Maienza says. Wilson adds, "There were no great surprises—except the degree to which we had to peel back time and free the house from clumsy alterations made over the years."

The house was built in 1933 as a plantation-style bungalow. Clad in variegated shingles, it has a broken-hip roof and broad verandas, locally referred to as lanais. The fairly open floor plan features a stair that is flanked by the original geometric Déco banister. Windows throughout are situated to take advantage of the "trades," just as the hip roof, sloping out over the lanai, offers abundant shade from the intense summer sun and umbrage from a sudden tropical rain.




G PARADISE

PPOSITE: In a portion of the din- g area, a pair of 18th-century lazed Chinese jars filled with heli- onias flank *Aloha Beach*, a 2003 ork by Daryl Millard. Koa-wood owls, traditionally used for grind- g taro, are grouped with wood essels turned by artist Dan Kvitka. "Hawaii's luminescence was our motif for the look of the interiors," says Maienza. "The light fades in and out all the time." BELOW: A vintage photograph of Diamond Head, taken the year the house was built, hangs in the dining area. Maine Cottage table and chairs.



The vernacular might be summed up as colonial plantation meets world traveler, with a setting showcasing the island's exotica.

"Structurally the house was in reason- ble shape," Wilson remembers. "But time ad not been kind to the interiors." "It ooked like a rehab from the '80s," adds Maienza, as though no more need be said. learly what was needed was, first, some ditorial guidance and, second, some ever insertions. Maienza chucked the beige on beige on beige" palette. He and Wilson pulled up every inch of travertine former owner had unwisely laid down. hey removed a wall between the living oom and a tiny downstairs bedroom, creating an even airier common space.

Then they began dropping in details that could have been in the house but weren't. The roof of the lanai was supported by two steel columns; they encased them in wood and embellished them with stylized quarter-round trim borrowed from elsewhere on the exterior. They added tongue-and-groove plantation-style ceilings and painted them in a crisp high-gloss white. Because the floors had been pickled—more beige—they decided to paint them too, in a combination of one brown and three black tones that came as close to the color of a coffee bean (dark roast) as they could find.

Not every element of the house had been disrespected. The kitchen, quite surprisingly, was intact. It had original cabinets, hardware and a handsomely patinated stainless-steel countertop that, Wilson says, "makes you want to know where every dent came from." Long French doors mounted with pivoting hinges were a later addition but a smart one. "When the doors open fully, as they





›," says Maienza, "you're completely ex-›sed to the garden. You're in the living ›om yet poolside at the same time."

When it came time to refine the interi-rs, the pair sought a palette that would ›eak to the island's famous lumines-ɛnce. The colors Maienza and Wilson ›ose, all off-the-rack, had improbably fitting names—hibiscus (living room), Honolulu blue (a guest room) and bird of paradise (stair railings)—that they only discovered after having picked them out. Building on this bright, buoyant foundation, they developed the interior design with two principles in mind: One was to keep the rooms as connected to the lush garden as possible, and the other was to root them firmly in Hawaiian associations.

Bright, locally made bark cloth, wicker furniture and reflective surfaces achieved the former, while for the latter the couple set about interweaving Hawaiiana with regional art and artifacts. The house features paintings by Daryl Millard, a contemporary artist whose work, modeled on an older plein air style, captures the horizontality of the Hawaiian landscape, which he inevitably grounds by inserting vertical palm trees. Maienza and Wilson also collect sculptures by Irving Jenkins, whose forms are often based on feather capes and whale-tooth pendants, called *niho palaoa*. Hawaiian quilts, a true indigenous art form, cover the beds.

For whimsy, the pair devised the media room as a nod to the *Lurline*, the flagship of the Matson fleet that delivered early vacationers to Honolulu from California. They found an actual model of the ship that used to hang in a travel agency and several posters that advertised Hawaii's golden era. Altogether this mix of old and new, restored and re-created, inspired a local visitor to describe the house as *hapa haole*, or half Hawaiian, half non-native. "We couldn't imagine a better compliment," says Maienza. "That was our vision from the beginning, and we were lucky to be able to make it come true." □

PPOSITE: "The quilt in the master droom uses the image of the sil-rsword, a fern that grows only on aui," says Maienza. Tommy Ba-ma solid-color shams. ABOVE: A nyan tree is outside the master droom seating area. Vintage bark oth covers the chairs and ottoman.

GHT: "It's amazing how quickly ings grow here. When we bought e house, there were some Araceae d Manila palms around, but that's out it. We planted all kinds of ings and then went away for six eks. We came back, and it was an solute jungle," Maienza recalls.







The Great Wall

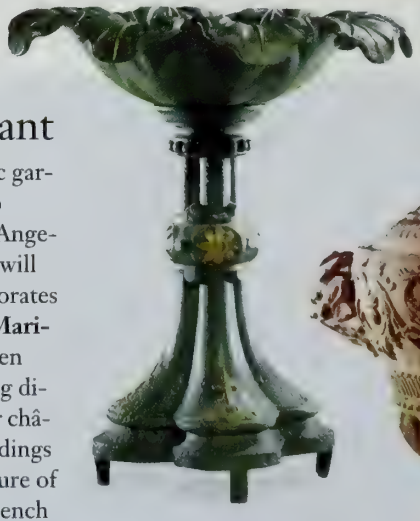
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Garden Attendant

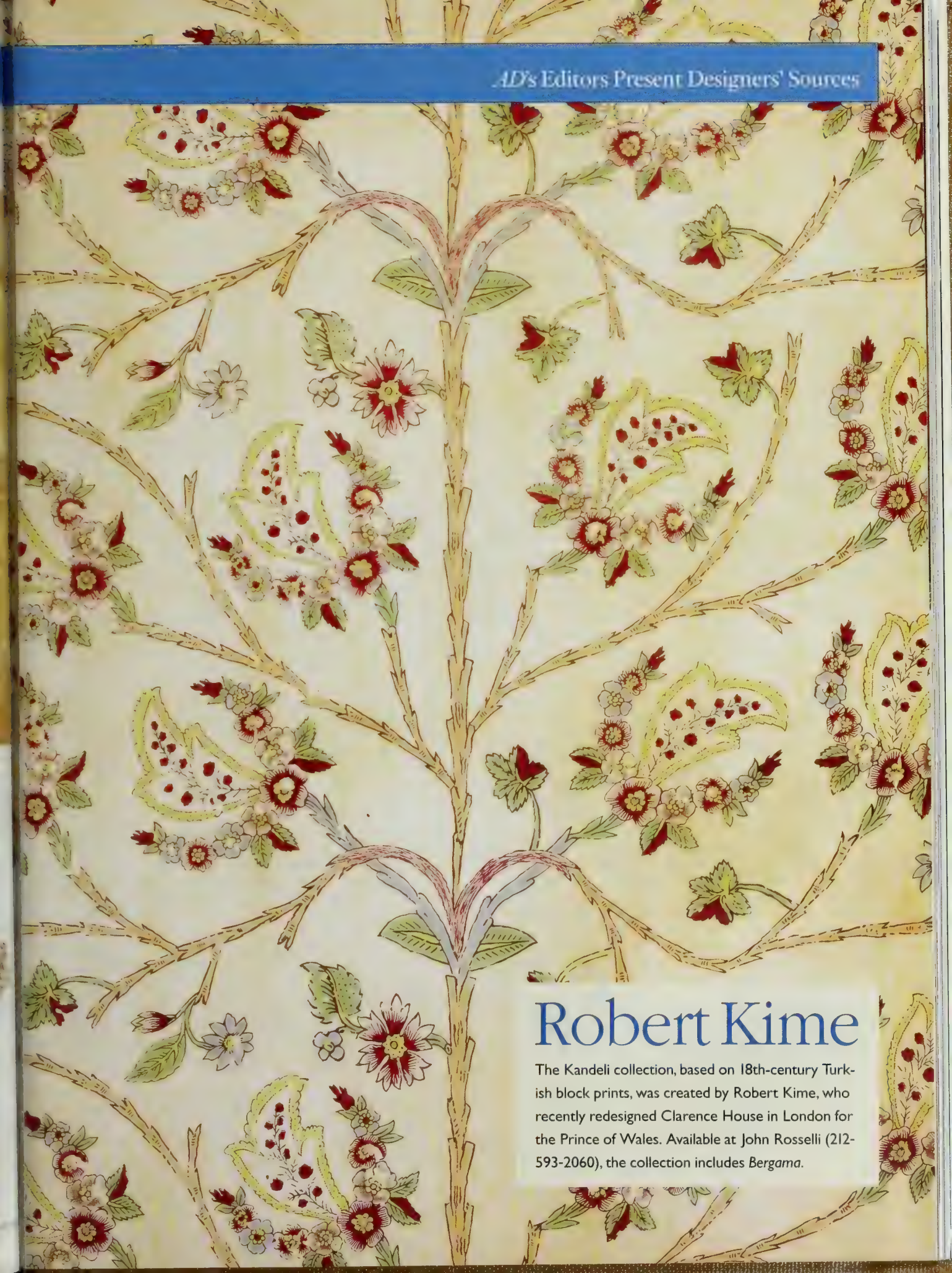
In her quest for authentic garden antiques, there is no European destination Los Angeles–based **Lynette Proler** will not travel to. Proler collaborates with designers like **Peter Marino** to find the perfect garden ornament, often purchasing directly from villas, palazzi or châteaus. Examples of her holdings are a circa 1850 English figure of Hebe (left), a circa 1865 French fountain (above right) and a circa 1900 Italian urn (far right), one of a pair. By appointment.





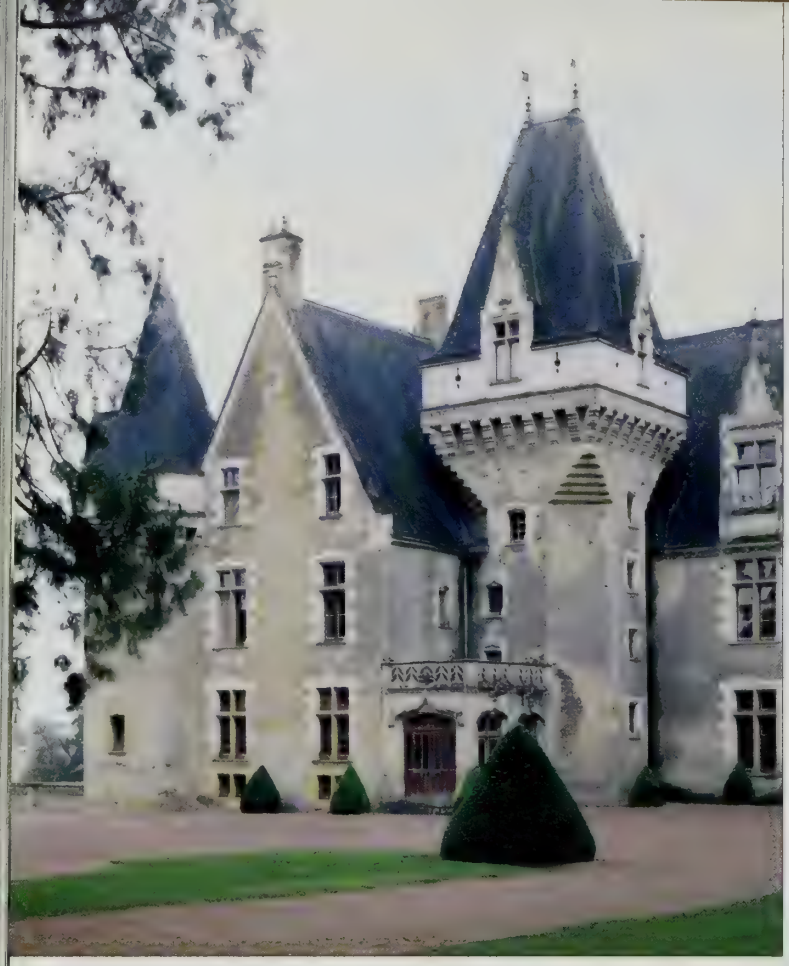
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Robert Kime

The Kandeli collection, based on 18th-century Turkish block prints, was created by Robert Kime, who recently redesigned Clarence House in London for the Prince of Wales. Available at John Rosselli (212-593-2060), the collection includes *Bergama*.



Timothy Corrigan

A FRESH START FOR FRANCE'S CHÂTEAU DE GALLERANDE

Text by Michael Peppiatt
Photography by Marina Faust



"The challenge was to make it comfortable while maintaining the magic of the original architecture," designer Timothy Corrigan (above) says of Château de Gallerande, his 15th-century estate in the Loire Valley, which he renovated. ABOVE LEFT: The octagonal tower is 12th century.

OPPOSITE: The *grand salon*. Corr gan painted the walls an acid gre and hung yellow draperies "so it would be very light, in contrast w the wood-paneled salon next doo he says. Austrian chandelier, low ble and round table, Sotheby's. N bilis drapery fabric; Houlès tieba

The quickest, surest way of absorbing the culture of France would be to buy one of its great historic houses, redesign it for life in the 21st century, then assume your role as the latest in a long line of lords of the manor. Radical and risky as the move might sound, this is exactly what Los Angeles–based designer Timothy Corrigan did a couple of years ago. Today, with a much-improved grasp of all things French, the tall, energetic American is not only thriving in his European experience but looking for ways to spend more time in the ancient château that he has skillfully brought back to life.

"I was so caught up in the whole adventure that I didn't really think of the risks attached," Corrigan says. "I'd lived in France before, and I'd bought and redesigned a couple of other properties—but nothing on this scale. From the beginning I knew I was looking for something exceptional. It wasn't about needing a place to live; it was more about fantasy."

Corrigan concentrated on the Loire Valley "because there is so much fantastic architecture here," he says. "I visited lots of houses before I chanced on Château de Gallerande. When I first saw the setting of the place, and later when I was left to wander through one paneled room after another, I felt a kind of magic, as if I had gone into a different realm. There was no looking back."

What Corrigan sensed was that the building that stood before him, with its fortified towers and impenetrable walls, was much more than a fine house in beautiful surroundings. Over many centuries and countless twists of fate, the château had come to represent a sizable slice of French history—as its new owner was quick to learn. "I think of a house as the sum of the people to have lived in it,"





OPPOSITE: A 17th-century Aubusson tapestry dominates a wall in the formal dining room. "The space is large, so the tapestry helps create a more intimate atmosphere in the evenings," notes the designer. The dishware on the 18th-century oak table is original to the château.



he says. "One of Gallerande's first owners had fought in the Crusades. In the 13th century the Gallerande family married into the powerful Clermont family, and the château remained their ancestral home for some 600 years, until Louise de Clermont-Gallerande, one of the renowned beauties of her day, gambled it away in a 1772 card game.

"The story doesn't end there, of course," Corrigan continues. "Most of the original fortress had been torn down in the 15th century to make way for a grand château, which was extensively remodeled in the mid–19th century by Count Geoffroy de Ruillé. The last family member to live there was his granddaughter, Anne, who proved to be as colorful as any of the previous owners," he says. "Having scandalized her parents by becoming the mistress of the great Spanish bullfighter Luis Miguel Dominguín, she never married but went on living at the family home until 1987, having surrounded herself with some 40 peacocks and any number of other animals that wandered around the very formal French gardens that can still be found on the estate. But then exotic animals have always been part of Gallerande," adds the designer, "ever since the 17th century, when the château housed the first elephant ever to have been brought to this country."



LEFT: "It's a cozy sitting room that's fully lined in 18th-century boiserie," Corrigan says of the winter salon. English writing desk, Mallett. Manuel Canovas daybed linen. Rug, Christie's. ABOVE: A 1696 portrait by Nicolas de Largillière hangs above a commode from Sotheby's.

Somewhat less entrancing than the tales of Gallerande's past, Corrigan was to discover, was the château's overall state. "I won't pretend there wasn't a horrendous amount to do," he admits. "That was to be expected."

The designer hired craftsmen in the area who were able to modernize the château without drastically altering or damaging its basic structure. "There's a delicate balance in respecting an old building and making it comfortable," he says. "Achieving that balance became my rule of thumb for the whole renovation. You have to honor what's there while making



t work for the way we live today—which includes a lot more bathrooms."

In all his projects, Corrigan favors an eclectic mix of styles and periods. From an early age he felt equally at home with his grandparents' antique furniture and his father's contemporary art. "I find hanging a Lichtenstein or a Stella over an antique commode creates a kind of energy and tension that you simply don't get when everything comes from one country and one point in time," Corrigan explains. "I'm no purist, and I feel that if you can successfully couple a piece of Art Déco furniture and a classical painting, the whole ambience becomes more inventive and more vibrant. I've spent half my life going around to galleries and auctions, antiques dealers and flea markets, in search of things that might interest me, and now I'm lucky to have a sufficiently large stock that I can choose from each time I undertake a new interior."

For Gallerande, Corrigan felt "particularly free, because I only really had myself to please," he says. "So I indulged my taste for contrasts by coloring some of the boiserie acid green and bright yellow to bring out the mellowness of the antiques. I especially like the idea that you can walk into a room and see something quite unexpected."

Yet the atmosphere at Château de Gallerande remains very much that of a grand European house, with the American designer's more daring touches being integrated into a harmonious and predominantly traditional whole. "Even though I like to shake things up a little," Corrigan says, "I aim for a kind of look that usually takes generations to achieve. To be surrounded by history but live in it on my own terms is for me like having a long-held dream come true." □



OPPOSITE: The 18th-century chinoiserie wallpaper inspired the design of the Chinese bedroom. An English chaise is next to the Louis XV armchair. Old World Weavers silk-velvet drapery and canopy fabric. Rubelli bedcovering, pillow, headboard and canopy lining silk.

RIGHT: Corrigan used a bright wall paint in the yellow bedroom "to offset the darkness of the antique grisaille wallpaper panels from Zuber," he says. Plaster busts rest on the secrétaire, from Christie's. An ebony lyre serves as the pedestal of the Biedermeier side table. Stark carpet.



LEFT: A boxwood parterre takes on a serpentine form in a lower garden, one of several on the 150-acre property. "There are 10 acres of gardens," Corrigan says, "including an Italian garden and a kitchen garden to the east of the château." The fountain dates to the 17th century.

Mariette Himes Gomez

ACHIEVING A COMPLEX BALANCE OF ENERGY AND CALM ON PARK AVENUE

Text by Stephen Drucker
Photography by Scott Frances





"When I first saw this apartment, I knew what needed to be done," designer Mariette Himes Gomez says of her recently renovated residence in Manhattan. "We gutted it and reorganized the space. Now it's like a loft." In the living room, a Sol LeWitt charcoal cube hangs on the wall. The low table is by Paul McCobb. Carpet from Doris Leslie Blau.



"Everything here is the culmination of years of collecting," says Gomez (left). "I find things in unexpected places—I happen upon them rather than seek them out." BELOW: Egyptian figures stand on an altar table in the living room. The two antique circle-back chairs are from Sweden.

OPPOSITE: Elsewhere in the room, a vessel from Peru and ceramic jugs that the designer found in an antiques shop in London sit atop a library table from the Mariette Himes Gomez collection for Hickory Chair. Between the windows is an oil on plywood by Rupert Deese.



She has always been the thinking person's decorator. How Mariette Himes Gomez does what she does, everybody is always trying to figure out: why her white walls are never just white, but wistful; why all that air between her carefully chosen pieces never feels empty, but poetic. Like the music of Bach, her rooms are a curious blend of artistry and mathematics. Just try to name another designer like her.

Her new Manhattan apartment is the purest expression yet of this unique sensibility. "I'm never moving. Never!" she says, and though every designer says never, in this case we should take her at her word. She's not likely to improve upon the building, a Park Avenue citadel with a particularly self-assured lobby, the sort of elevator normally found in a town house, and only 12 apartments, planned back in 1931 with "couples and bachelors" in mind. Nor is she likely to find this quality of space in an apartment again: a single 1,500-square-foot unit per floor, several bright exposures and a dog bone shape she easily reconfigured into public and private areas, each buffered by a generous vestibule. Her partner in the renovation was Mark Simon, of the Connecticut-based architectural firm Centerbrook.

Exactly what she would do was never in doubt. "White. White. White. White. White. Period. I'm the neutral gal, right?" says Gomez, who is not quite the person you would expect from her rooms. She's neither ascetic nor earnest nor some high-strung perfectionist. If you meet her, you had better be prepared to laugh a lot. Here she is explaining the appeal of this apartment: "It was my intention to live in a loft, just not to live in a loft. The problem with lofts is that they can get too big and impersonal. You can't find a way to use all that space. Here I





In design we crave a point of view, a sensibility. If things are less intense, t makes for a better whole," Mariette Himes Gomez explains.



LEFT: "Instead of designing a traditional kitchen with upper and lower cabinets all around, I chose to leave some walls free for artwork," Gomez explains. "The blackboard oil painting is a fun piece for this room, where you'd more typically expect to find a usable blackboard."

PPOSITE: Gomez discovered the edlepoint-covered armchairs for e dining area at the Paris flea arket. "One's 18th century, and e other's a 19th-century repro- ction," she notes. A 1960s mobile suspended above an antique En- ish tilt-top table, from Sotheby's.

have that sense of space and light without feeling I'm living in a factory. It's not too small. It's not too big. It's not too conventional."

The apartment is so subtle, so simple on the surface, you find yourself trying to analyze the secret of its success. Is it the way she keeps the horizon low with the upholstered pieces, then uses large mirrors and paintings, as well as draperies, to create the illusion of a higher ceiling? Is it the way she cleans up a room architecturally? Everything feels so substantial and resolved. The new walls are unusually thick and solid, and there are no speakers or lights or other punctures to make the ceiling nervous. Yet things aren't straightened up too much. There are many serendipitous spaces, and if the pattern of the floorboards still reflects the warren of rooms that used to be here, a detail that would drive many a designer berserk, it doesn't bother Gomez in the least.

Maybe the secret is in the way she mixes pieces. She likes symmetry but has a way of creating it without identical sets, as in the vestibule that leads to the bedrooms, where a portrait of a man in a ruff collar and a Vandyck beard is balanced by a color photograph of electric flowers against a starry night, by Ben Schonzeit. They're so comfortable together, you don't think twice about it, but it was awfully brave to pair them. The longer you sit, the more you notice the rhythms Gomez works into a room. She has always been fascinated by shapes, especially circles and squares, the most harmonious shapes of all, and she likes to play them off against each other, to lend a sense of motion and energy to her rooms. Circular paintings, of which she's especially fond, are used as bull's eyes to lead the eye; and the leather-topped low table, by Paul McCobb, isn't there to add a fashionable midcentury modern note but because it's a big, perfectly proportioned square. Gomez says, "It's the closest I'll ever get to a Donald Judd."

Over the fireplace—there's



A vestibule links the public and private rooms. The Gothic Revival bookcase came from Gomez's flat in London. "To fit it in here, we had to cut three inches off the bottom," she says. "It's my mini-library." The chandelier is from Jean Karajian. Lamp, Charles Edwards.

no mantel, just plaster scored to suggest one—is a small metal piece titled *A Minute of My Time*, by the artist Mical Lexier. The effect is almost Pop. A Sargent portrait would not have more impact than this little whirl of energy which looks like a puff from the fire.

Hardly anything seems to be lying about, until you look closely. Gomez is quite the accumulator, in her own sly way. There are endless shelves of books, mostly in niches she has hidden from view. She has what must be 100 antique tortoiseshell card cases and accessories, but they're all gathered neatly in a tray on the low table. A celadon bowl holds her glass marble collection, and an acrylic box contains an assortment of rustic wooden spindles from a Peruvian loom. Yet on either side of the fireplace there are antique English brass-and-rosewood etui tables, which were made for displaying collections, standing empty except for one perfect small object on top of each. Their emptiness seems completely natural.

"In design we crave a point of view, a sensibility. If things are less intense, it makes for a better whole," Gomez explains. The talent is in invening so many quiet pleasures: the hemp tassels on her chair. The glimmer from lamp shades painted gold on the inside. The 1960s acrylic mobile moving gently and catching the eye, instead of a static chandelier over the dining table. The brass lanterns in the entrance hall, which ought to be hanging in the Parthenon





Almost all the walls in the apartment are painted "the purest white I could find." ABOVE: In the study, a Swedish daybed accommodates the occasional guest. LEFT: The bed and the upholstered chair in the master bedroom are from the designer's collection for Hickory Chair.

She made them from the pans of an old scale.

It's not always easy balancing the soul of an architect and the artistry of a decorator and the eye of a graphic designer and the rationality of a mathematician. "When I die, if I get to heaven, I'm coming back as an architect," Gomez says. Let's hope she does, not only because she would make a fabulous one but for her sake, because the alternative would not be conducive to eternal peace. Mariette Himes Gomez is going to want white in the afterlife. □

Jerrold E. Lomax

BOXING POETIC IN A MIXED-USE COMPLEX IN CENTRAL CALIFORNIA

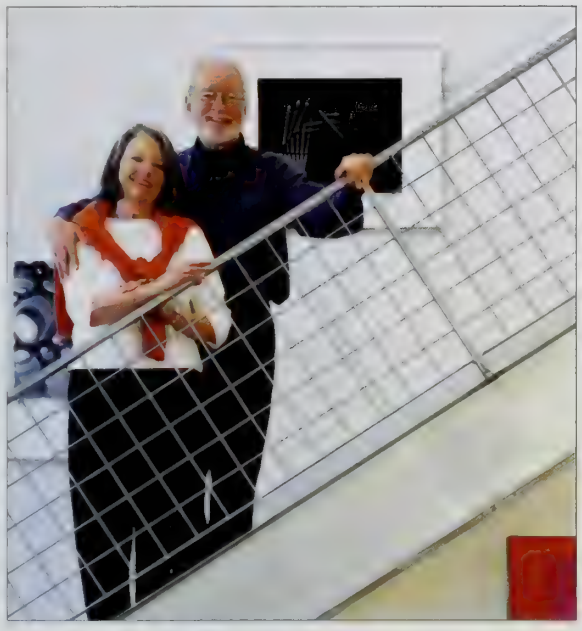


Text by Michael Webb/Photography by John Edward Linden/Arcaid

Some architects have a dash of gypsy blood and feel impelled to move on, no matter how comfortable their present abode. No sooner have they completed one house, to the great relief of their families, than they are thinking about the next. Even one as rigorous and consistent as Jerrold E. Lomax feels that urge, and he and his wife, Sandra E. Miles, have just completed their fourth residence. All were bold modernist statements, and the latest is the most radical and pared-down of them all: a loft in a live-work complex that Lomax helped develop in Sand City, a small coastal town just north of Monterey, California. His neighbors are warehouses and an electrical distribution building, and he's matched their grittiness with poured-concrete and corrugated-metal cladding. It was quickly dubbed "industrial chic," and the owners delight in the kinetic sculpture of moving lights on the elevated freeway, even though this blocks the ocean view.

It's a far cry from the refined pavilions of steel and glass that Lomax designed for Craig Ellwood in the 1950s, a job that brought him back to his native Los Angeles from Houston, where he went to school. And it may seem an odd shift from the elegant house on a leafy view site that the couple built in Carmel Valley, California (see *Architectural Digest*, September 2001), when he wound up his practice in L.A. and moved north. Lomax sees his latest venture as a return to the frugal experiments of his early years, when idealistic young architects were striving to reshape postwar America and make well-designed housing available to all. In its collective character, the complex recalls Gregory Ain's terrace housing and, in its unabashed materiality, the live-work space that Charles and Ray Eames built for themselves.

Lomax estimates he has designed a house for each of his 53 years of practice, though he has not kept an exact count, as well as a couple of hundred inventive industrial structures. Rarely has he had the



LEFT: Lomax and Miles stand on the main stair. "She has selected the furniture, finishes and accessories for all four houses that we've built during our marriage," the architect says of his wife, who specializes in midcentury furnishings. The photographs are by Berenice Abbott.

BELOW: "The 20-foot glass wall off the living area faces north; therefore, no sun control is needed," Lomax explains. "Privacy is not an issue." Miles added the Eames-designed table and chairs. Peter Hiers made the steel sculpture on the terrace; the large painting is by Lucas Blok.



Architect Jerrold E. Lomax built a contemporary concrete, steel and glass condominium complex in Sand City, California, near Monterey. He and his wife, Sandra E. Miles, live in one of the six units. OPPOSITE: A commercial space is below the double-height residence.

Lomax devised a freestanding unit —which houses a fireplace, television and storage—to set off the living space from the office, beyond. "It's a way of getting a clear separation of the spaces without the use of doors," he says. Local artist Stefani Esta created the piece at left.

chance to combine residential and commercial. "Mixed-use is the most productive way of using scarce land," he insists, "and Sand City gave me the freedom to express myself." When he first found the place—and it's easy to miss if you're dashing up to San Francisco—it reminded him of California's Venice, and he asked the authorities if they had considered any creative responses to their declining industrial base. They were eager to try something new, and as soon as they were able to increase their supply of fresh water, they loosened zoning restrictions and solicited proposals. Lomax joined with artist Gregory Hawthorne and Bill McLeod, who constructed the Post Ranch Inn in Big Sur, as a partner in building two blocks, each containing a pair of residential lofts over a first-floor workshop. Parking flanks a shared courtyard, and each loft is set back behind a terrace on either side of a central stair tower.

Nothing could be simpler than this



pair of symmetrical boxes, but Lomax has infused them with his customary poetry and grace. Zoltan E. Pali, a young architect who worked with him in the early 1990s before setting up his own practice, tries to explain the older man's gift. "With Jerry you don't talk about theoretical issues but how to resolve practical problems in the most efficient way," he says. "The squares of the plan and elevations seem unassuming, but he assembles them elegantly, from the placement on the site to the way he pulls in natural light. There's a mystical quality there."

Bold modeling and the rhythmic alternation of simple shapes give these blocks their distinctive character. "I'm a minimalist," says Lomax, "but I always want my façades to read as a volume, not as a flat wall. The design is driven from the inside out." Gutsy materials and color also play important roles, and all of these elements are carefully balanced. Massive concrete walls root the workshops in

BELOW: Near the main stair are the dining area and the entrance to the kitchen, at right. "The art gallery wall climbs with the stair to the mezzanine master suite," says Lomax. A work by Blok hangs beneath the stair. "Sand City is considered an artists' community," adds Lomax.

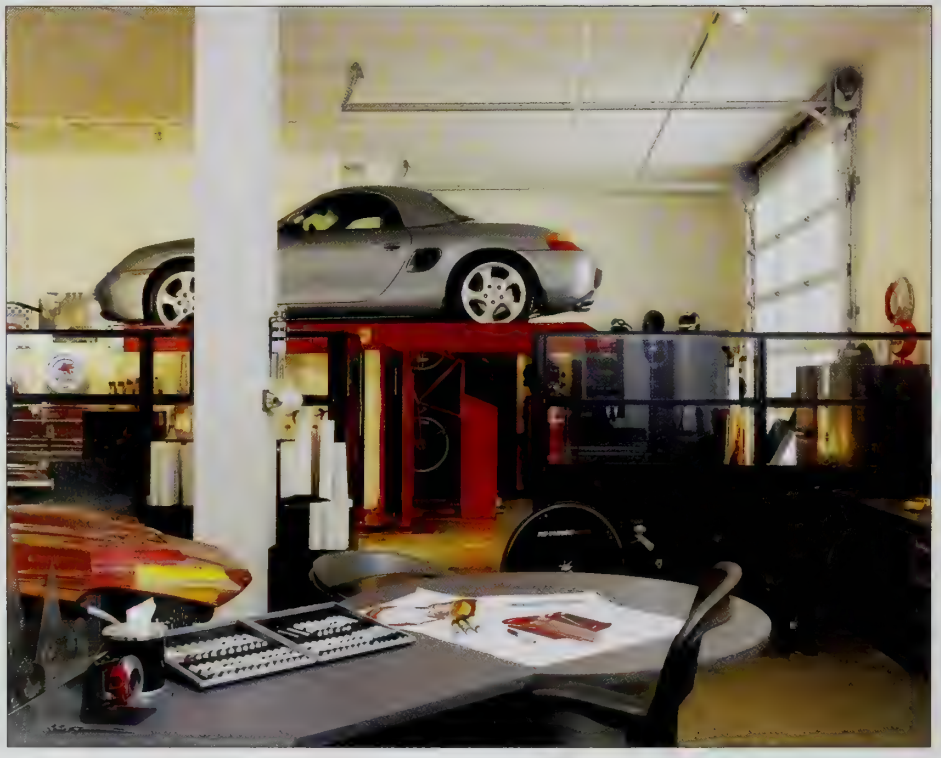


the ground. The corrugated metal, coated with Kynar to protect it from the salt air, provides a taut wrapper for the living spaces, framing the contrasting geometry of glazing bars on the stair tower and the recessed windows above the glass sliders that open onto the terrace. The tower and projecting canopy are outlined in red. Lomax wanted to use yellow on one of the blocks, to evoke the primary palette the early modernists loved, but his partners were not enamored of that hue.

The two lofts on either side of the party wall in each block have identical plans. An open steel stair with fat Glulam treads leads up one wall of the 20-foot-high living room to the master suite, with the kitchen and a guest room tucked in beneath. The downstairs floors are concrete with radiant heating, a feature that the owners' cats appreciate. Universality was a modernist ideal, and Lomax had no desire to customize his space, though his neighbors requested small variations in

BELOW: Lomax employed Douglas fir for the cabinets and work surfaces in the office. The corridor, at rear, leads to the guest room and bath. BOTTOM: Beneath the couple's loft is a 2,550-square-foot commercial space that industrial designer Don Varner uses as a studio.







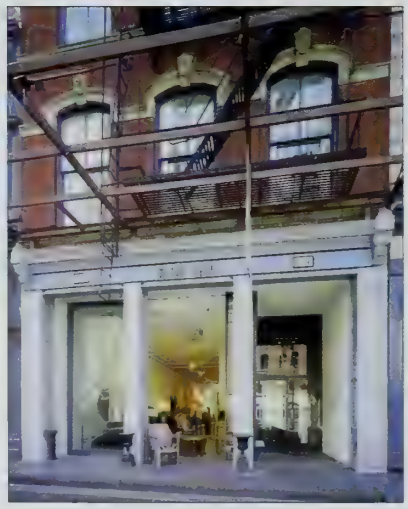
theirs. Miles was an active collaborator at every stage, as in their previous houses. He designed the built-in bookshelves, cabinets and platform bed and set aside part of the living area as a home office; she drew on her experience in working for Herman Miller and Knoll to select the comfortable modern furnishings.

As they settle into their latest residence, the Lomaxes can feel they've accomplished something significant. "Every time we move, we pare down," says Miles. "Our last house had the feeling of a loft, and it proved a stepping-stone to this one." Her husband takes a broader view. "It's very satisfying to create a new direction for the town, and the local response has been entirely positive," says Lomax. He can look back over a long and rewarding career and feel pleased that he's stayed true to a set of principles that were briefly challenged by the decorative excesses of postmodernism and have reemerged with renewed relevance. □

"To achieve an interesting depth to the façade, the glass walls of the four loft residences are set back several feet from the stair tower's," says Lomax. Monterey-based landscaping firm Bernard Trainor + Associates put in hardy plantings that will withstand the seaside climate.



Discoveries by Designers



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A Peerless Modern Tribute

The new Tribeca home of **Mondo Cane** is a tribute to the decorative works of the 20th century and the architecture of the 21st—a praiseworthy source for **Stephen Sills** and **James Huniford**. Owners Patrick Parrish and Greg Wooten chose architect William Massie to transform an 1860s egg warehouse into a modernist showcase for what they call the era's most "unusual and unpredictable," and particularly for the lesser known. The shop, which has two levels —joined by a custom staircase of 3,000 individually cut acrylic and steel pieces—features a sofa by James Mont and one by Edward Wormley (right) and a pair of Harvey Probber chests, a log desk and chair and an Art Déco horn chair (above).





From Clarence House (212-752-2890) come two silks that suggest the sophistication of Dior designs from the 1950s. *Monceau Satin Rayure* is a two-toned stripe; *Monceau Satin* is a reversible solid available in the same color combinations.

Japanese in Seattle

"Form, patina and design" are what concern **Galen Lowe** when he is selecting objects for his Seattle gallery. "Galen is very sensitive to the aesthetics of the pieces that he carries," says **Terry Hunziker.** While the inventory is diversified, Japanese art and antiques are the focus. Included are an Edo-period circular dais for a Buddhist image, a Kamakura-period torso of the Buddhist deity Aizen Myoo, a craftsman's work block and a weathered tray (right). □



A late-Edo-period carp-shaped *yokogi*, or friction lock, used to adjust the height of a teapot over a fire



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London-based landscape architect Arabella Lennox-Boyd created new gardens and refurbished much of the interior of Palazzo Parisi, her childhood home and family retreat in Italy. Her husband, Sir Mark Lennox-Boyd, designed the armillary sphere in the drawing room.

Arabella Lennox-Boyd

THE LANDSCAPE ARCHITECT REVITALIZES HER CHILDHOOD HOME NEAR ROME

Text by Elizabeth Lambert/Photography by Giancarlo Garon









TOP: The west façade of the palazzo. ABOVE: Arabella Lennox-Boyd stands in a corner of the loggia. "It's a 70-foot-long outdoor sitting room with spectacular views of the village and Sabine hills," she says. Rattan furniture, restored by her husband, "is grouped in a casual arrangement."

Palazzo Parisi is a place where I can hear the silence," says landscape architect Arabella Lennox-Boyd. "I grew up here. The house, like the village of Oliveto, has a wonderful soul—a very Italian soul—and part of me will always belong at the top of this hill."

The palazzo is located in the Sabine hills, just north of Rome. The wind blows, and the soil is heavy clay, but the olives produce oil that is light and pure, so good that Virgil praised it over 2,000 years ago. Lennox-Boyd calls it "the Château Lafite of oils" and remembers that one of the great treats of her childhood was sitting next to the huge olive press, holding out a slab of toasted bread to catch the first drops of the precious oil.

She is based in London but works around the world with designers of international stature—John Stefanidis, David Mlinaric and Peter Marino. She has an honorary degree and awards in England, but her most recent award, the Pre mio Firenze Donna for 200 is Italian. It pleases her to b honored in her own country.

Her father, Piero Paris purchased the house durin World War II without hav ing seen it. The lire was in bi trouble, and investment i property was essential. Whe he finally got there, he didn like it much. Village life wa hard. These hills were re mote—there was no electric ty, no running water, not eve a road to get there. "My moth



"Mark and I decorated the rooms together," says Arabella Lennox-Boyd. "The English have a talent for making comfortable rooms," she adds, referring to her husband. ABOVE: Frescoes depicting heraldic crests were painted on the *biliardo*, or billiard room, walls in the 19th century.

r, my English nanny and I ever minded all that," says Lennox-Boyd. "We would ome from Rome for the sumner, drive to a nearby hill and ontinue on donkeys, up and lown until we got to the mill t the bottom. The miller would give us lunch, I'd swim n the millpond, and we'd get back on the donkeys and be at he house before dark.

"The house was lit by candles. Women from the village brought water in large copper containers carried on top of their heads. I learned how to do that. Even today, if I'm carrying something heavy, my instinct is to put it on my head."

A road was finally built, but electricity took a little longer—when her father went out on Saturday evenings, he brought back ice cream packed in ice. She would stand on the balcony waiting to see the lights of his car. From that point he would be at the door in exactly 20 minutes.

He restored some of the frescoes and put in a couple of baths, but his heart wasn't in it. It was her mother, a society beauty, who decided to abandon Rome and live there all year round. She ran the farm, kept chickens in her bedroom and took on the rustic life completely. Decoration and comfort? She couldn't be bothered. They lived in two rooms and covered dozens of others with dust sheets. "Those rooms were a bit spooky," says Lennox-Boyd, "and there were bats behind the pictures, but I never cared. I was out all day



In the master bedroom, a pair of Empire curule stools with Egyptian-style embellishments sit at the foot of a Florentine bed from the same period. Artist Dominique Lachche, the oldest of Arabella Lennox-Boyd's two daughters, restored the frescoes throughout the house.



laying with my friends; the illage was my extended fam-y. There were no flower gar-ens—the olive trees grew ight up to the house, and very bit of land was for the rm. My mother tried to grow etunias, but they blew away."

Years passed. She moved to London, studied landscape rchitecture, established her areer and created her own ac-laimed garden at Gresgarth Hall in Lancashire. She want-d to restore the palazzo but ad to settle for getting the ats out, putting in some new abrics and adding a kitchen nd a few baths so that she and



ABOVE: Palazzo Parisi is at the summit of the village of Oliveto and is surrounded by olive groves. LEFT: An 18th-century chapel stands in the gardens, where "there is something for every season." Wildflowers bloom in the spring, and the grass is kept long until late summer.

her husband, Sir Mark Lennox-Boyd, and two daughters could stay there every summer.

Now she has done more. Much more. Half an acre of roof and all the wiring have been renewed, frescoes have been restored, and more baths have been added. Every room has been given a fresh look, and the house has been set in a landscaped garden.

She never intended to create a garden—it would be too painful to return and find the plants neglected. Then she put in a swimming pool. It needed terraces and flower borders, so she trained a good gardener, got in heavy machinery to deal with the clay and planted lavender, rosemary and wild thyme, experimenting to see what would

continued on page 287



Arabella Lennox-Boyd designed the gardens to blend with the natural landscape and to be easily maintained by one gardener in her absence. LEFT: "It's a charmingly rustic area for drinks and alfresco dining," she says of a covered patio nestled among the olive trees.

John and Norma King

THE ARCHITECT AND DESIGNER FIND A PLACE FOR MOORISH MODERN IN AJIJIC, MEXICO



Text by Peter Haldeman
Photography by Scott Frances



Thirty minutes south of Guadalajara, high in the Sierra Madres, sits Lake Chapala, Mexico's largest inland body of water. The slipper-shaped lake has suffered its share of natural and manmade woes—namely evaporation and pollution—but its environs retain their provincial appeal. Ajijic, a precolonial town on the lake's north shore, is a time capsule of a place, replete with whitewashed buildings, cobblestone streets and four-legged transportation. The onetime fishing village was discovered by European artists and intellectuals in the 1920s, and today Ajijic attracts sun-loving pilgrims from Europe, Canada and the U.S., as well as other parts of Mexico.

In the winter of 1995 a pair of snowbirds from Toronto flew down to Mexico to spend Christmas and New Year's with friends in Ajijic. The town so impressed John and Norma King that within a week they acquired "a starter house" in the eucalyptus-dense neighborhood known as La Floresta. When they realized how much time they would be spending there, the couple began looking for a place with a little more property. They found it three doors away—on a generously sized lot (70 feet by 170 feet) that fronted on two tree-shaded streets.

The property came with "a





"We've done a lot of houses together, but this is the first one we did for ourselves," says designer Norma King, who, with her husband, architect John King, rebuilt a villa in Ajijic, Mexico. "Bringing a whole new feeling to this house was a challenge." LEFT: The living room.

TOP: The entrance façade. The couple retained the structure's existing domes, which helped spawn the idea of a Moroccan theme. "The domes definitely inspired our design direction," says John King (above, with his wife). "But we toned down all of the shapes and the lines."



strange weekend house" that John and Norma King—an architect and an interior designer, respectively—intended to replace with a residence of their own design. But the pair of domes over the old house's master bedroom provided a jumping-off point: The couple decided to go Moorish—or, more precisely, Moorish modern. "I went to school during the Mies and Gropius era," explains John King. "When Norma went into what I call her Moorish period and we did some research on Moorish architecture, I found some of the shapes interesting, but everything was too ornate and embellished for me. Too many moldings and curlicues. So we decided to borrow some of the shapes and then simplify."

After a year of brainstorming with his wife, John King had a set of plans for a main house spanning the width of the narrow but deep lot, with a pool-cooled courtyard behind it and a guest casita behind the courtyard—all in a style that's both fanciful and pared down. Call it Moroccan Lite. Hold the moldings and the curlicues, the arabesques and the intense colors. Pile on the Moorish arches (but streamlined), the domes (unadorned), the columns (capital-free). The result is unique but not too unique. "I wanted something that was very different but that would blend in," notes the architect.

"Because we're surrounded by these low-ceilinged houses we wanted something more lofty," he says. "So all our ceilings are 12 to 15 feet. And because in that area 90 percent of your living is done outdoors, everything opens up

LEFT: The architect envisioned a star motif for the overdoor near the walled front courtyard. "The climate is almost perfect," he says. "We spend a lot of time here with family," adds Norma King. "We're always torn when we have to leave our Mexican home. We never want to."


"The high doorways add to the elegance of the dining room," says Norma King. "When opened, they impart an indoor-outdoor feeling." On the brass table is a silk runner from Morocco. "I kept the accessories simple, with Moroccan-style touches like lanterns and tile floors."





"We wanted something lofty," says John King. "And because 90 percent of your living is done outdoors, everything opens up."

Every room faces a courtyard. Every room has a fireplace to take the bite out of winter evenings. Air-conditioning means opening your door. The heart of the home is the loggia lining the pool—an airy but cozy spot for dining and relaxing in the glow of a fireplace clad in handmade Mexican tiles. The surrounding property is lush with the bold vegetation typical of both Mexico and Morocco.

When it came to the interiors, Norma King struck the same balance between modern restraint and traditional detail that characterizes the architecture. "I wanted something very clean and contemporary, with little bits of Moroccan touches," she explains. Clean and contemporary are the white plaster walls and white-cotton-covered sofas, chairs and banquettes. Exotic accents include Mexican tile and wrought iron and Moroccan wood shutters and brass lanterns. Stars pop up everywhere—in the window glass, as light fixtures, on the ceramic kitchen tiles. But the mirror from Marrakech that hangs in the loggia, six feet tall and inlaid with camel bone, is about as ornate as it gets. An eclectic art collection—Mexican sculptures, Canadian drawings, antique engravings and botanical prints—steers the rooms clear of a thematic feeling.

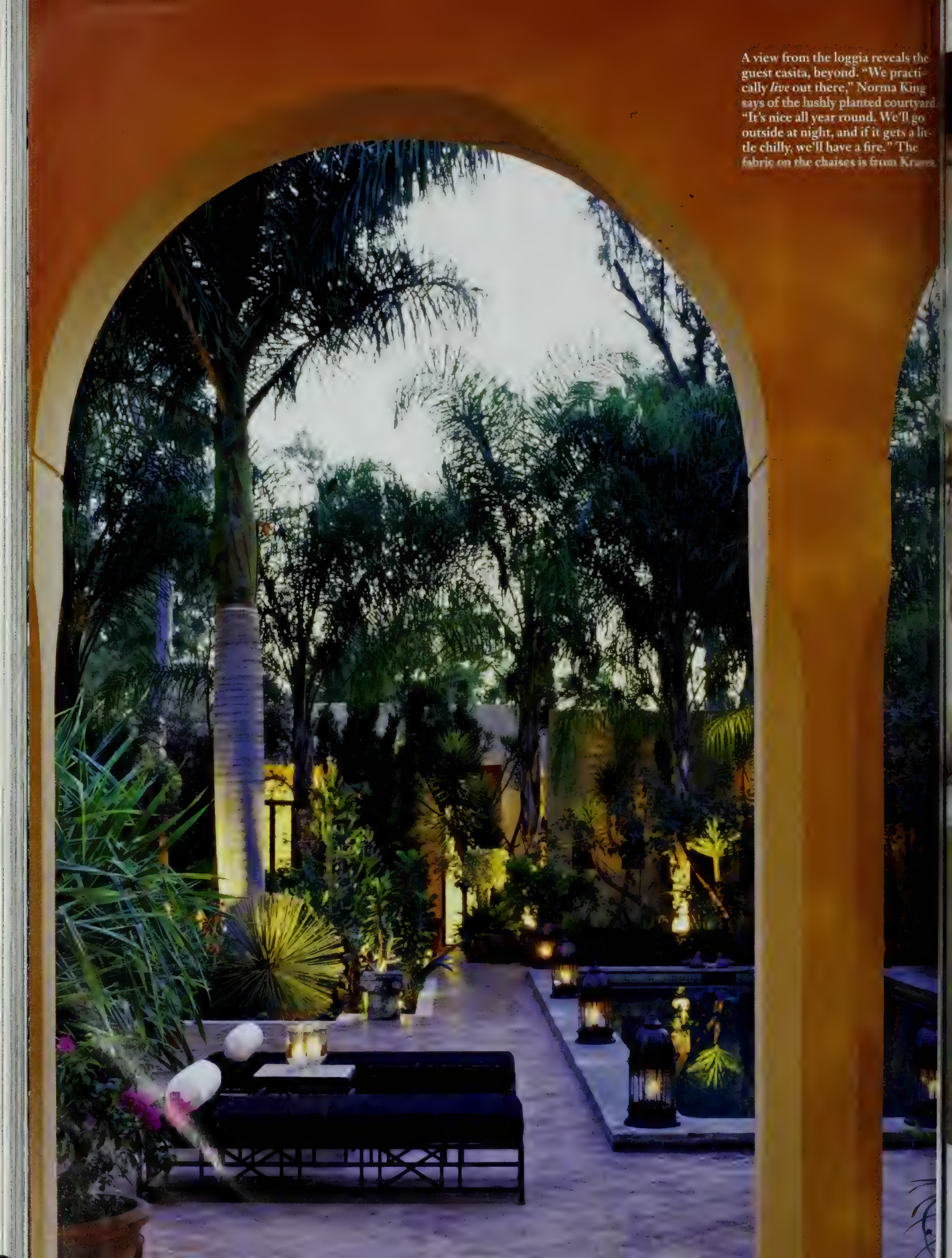
Although one doesn't see a lot of Moorish architecture around these parts—tile roofs are about the only rule—the King residence is not out of place. "In Ajijic every house is behind a wall, so you can't see it," Norma King points out. "But the house is so simple in design that it really doesn't fight with anything."

The project marked the Kings' first job for themselves, and they are more than happy with the results. "We didn't go visit Morocco until after we'd built our house," says Norma King. "I was very pleasantly surprised. I thought we did quite a good job." And it's as inviting as it is convincing. The couple now spend half of the year in Mexico (they live in a Victorian farmhouse outside Toronto the rest of the time). Their children and grandchildren visit, and they enjoy entertaining their many friends in Ajijic. "It's supposed to be the largest expatriate community in the world," says John King. "People go for the climate and we really do live outside most of the time." The pace is leisurely but not lazy. "When people ask what we do down there, a friend of mine always says, 'I don't know, but I'm always two weeks behind.'" □

ABOVE LEFT: "We like to entertain a lot, so the kitchen had to be central to the plan," remarks Norma King. "It opens to the loggia, where guests gather at dinner parties." LEFT: The designer considers the inlaid Moroccan mirror in the loggia "the focal point of the seating area."

"It took about a year and some back-and-forth for us to come up with just the right plan," says John King. OPPOSITE: The master bedroom looks out to the loggia. "It's different when you design for yourself," notes the architect. "You tend to be more demanding of yourself."



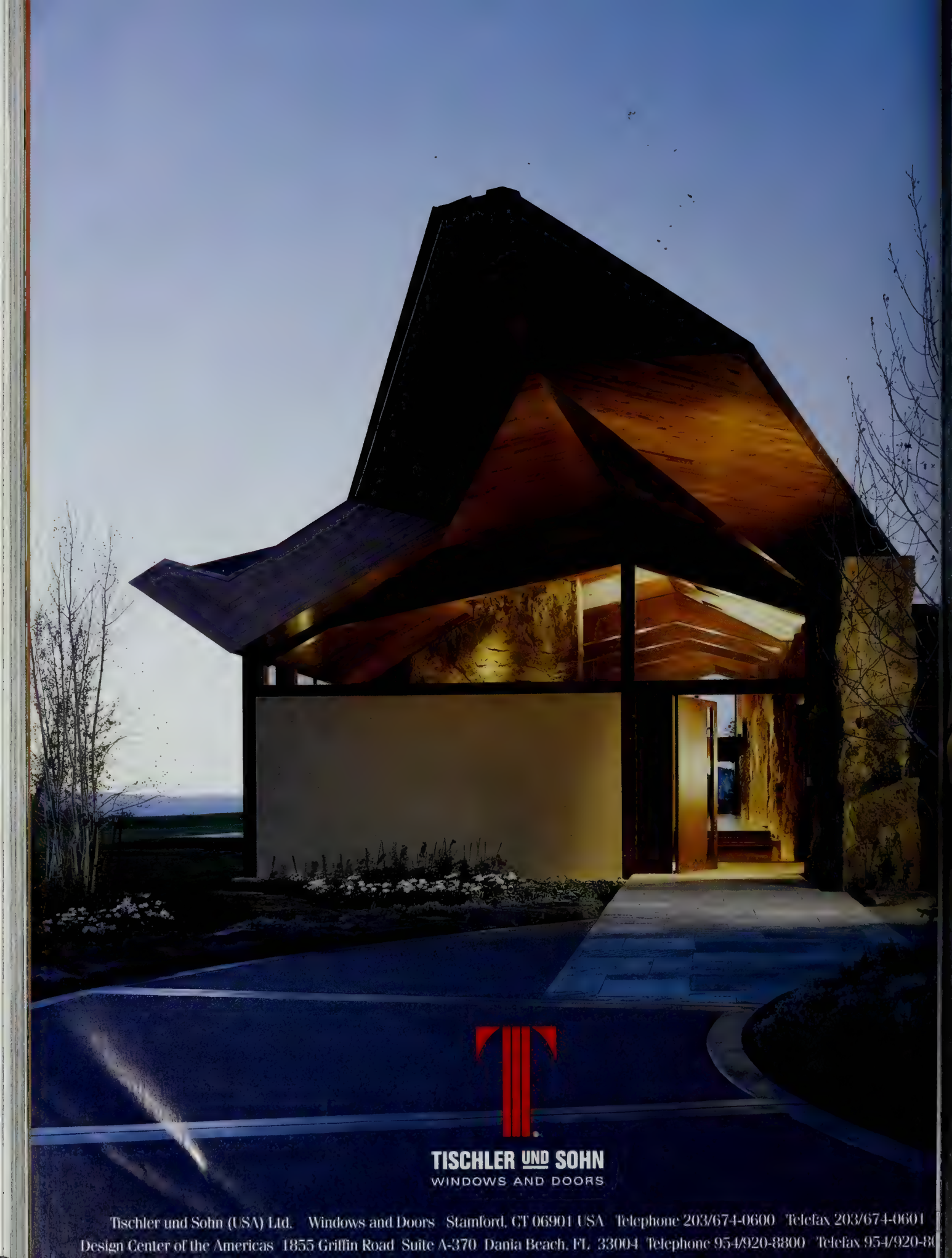


A view from the loggia reveals the guest casita, beyond. "We practically *live* out there," Norma King says of the lushly planted courtyard. "It's nice all year round. We'll go outside at night, and if it gets a little chilly, we'll have a fire." The fabric on the chaises is from Kravet.

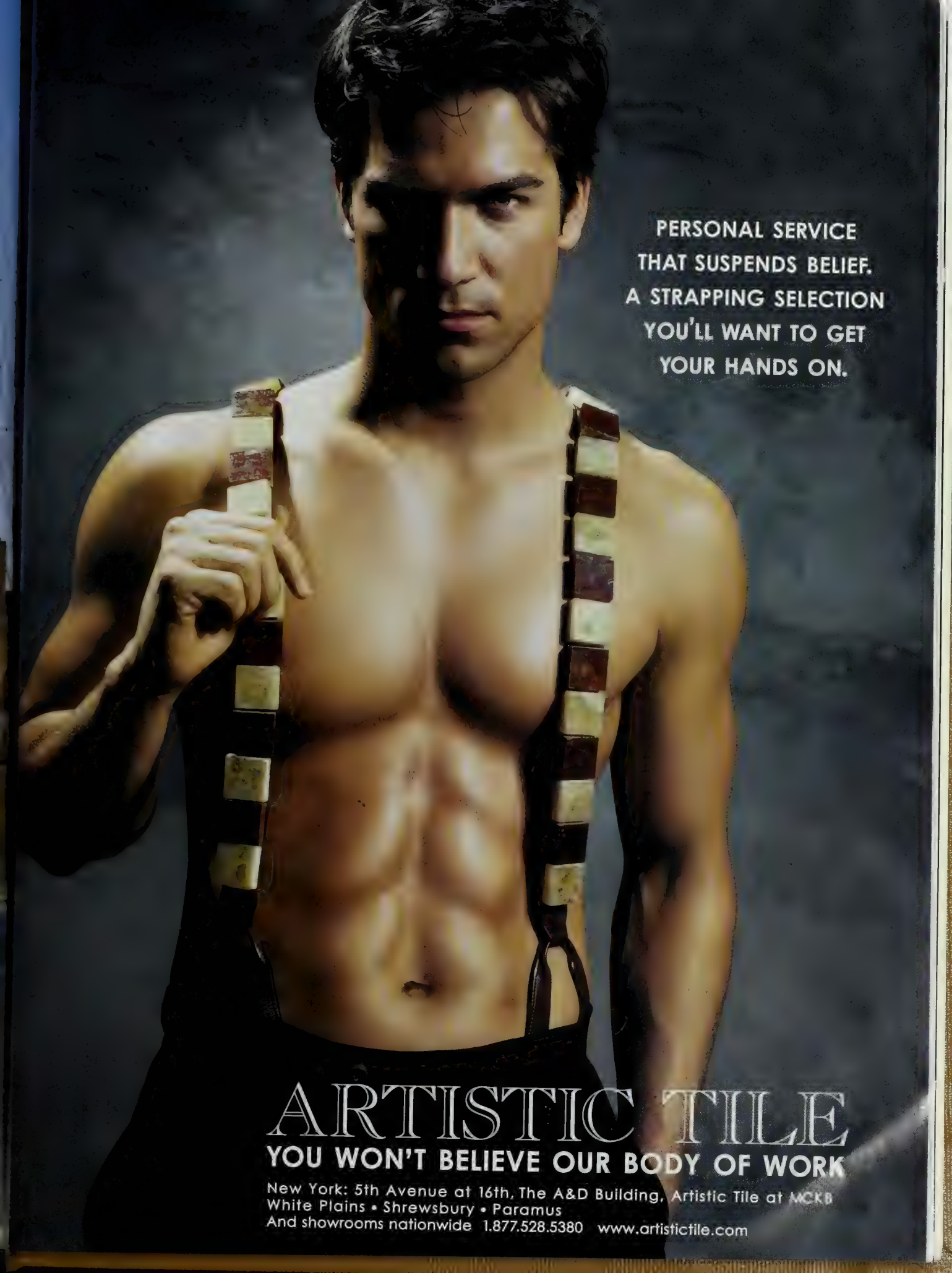


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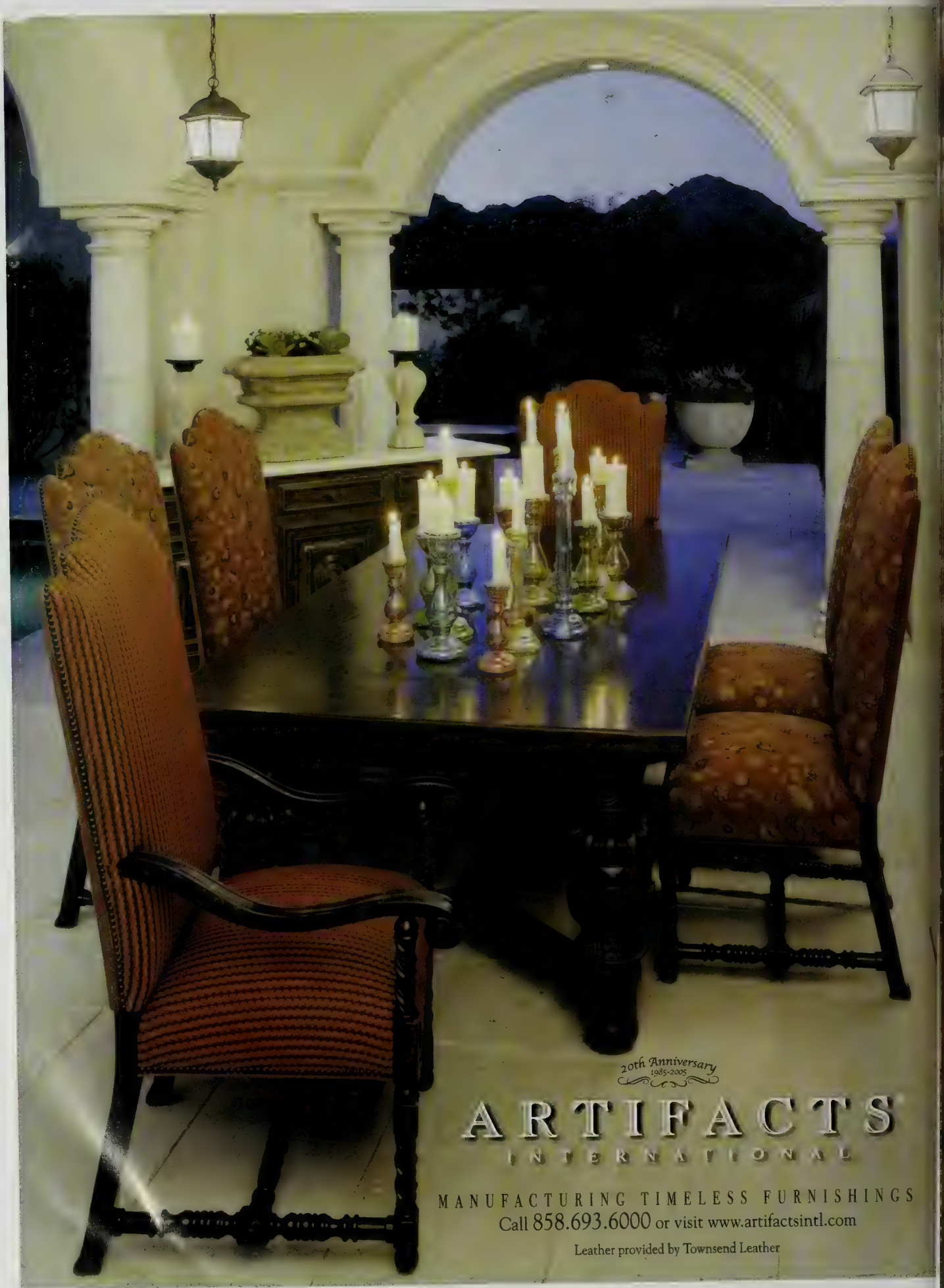
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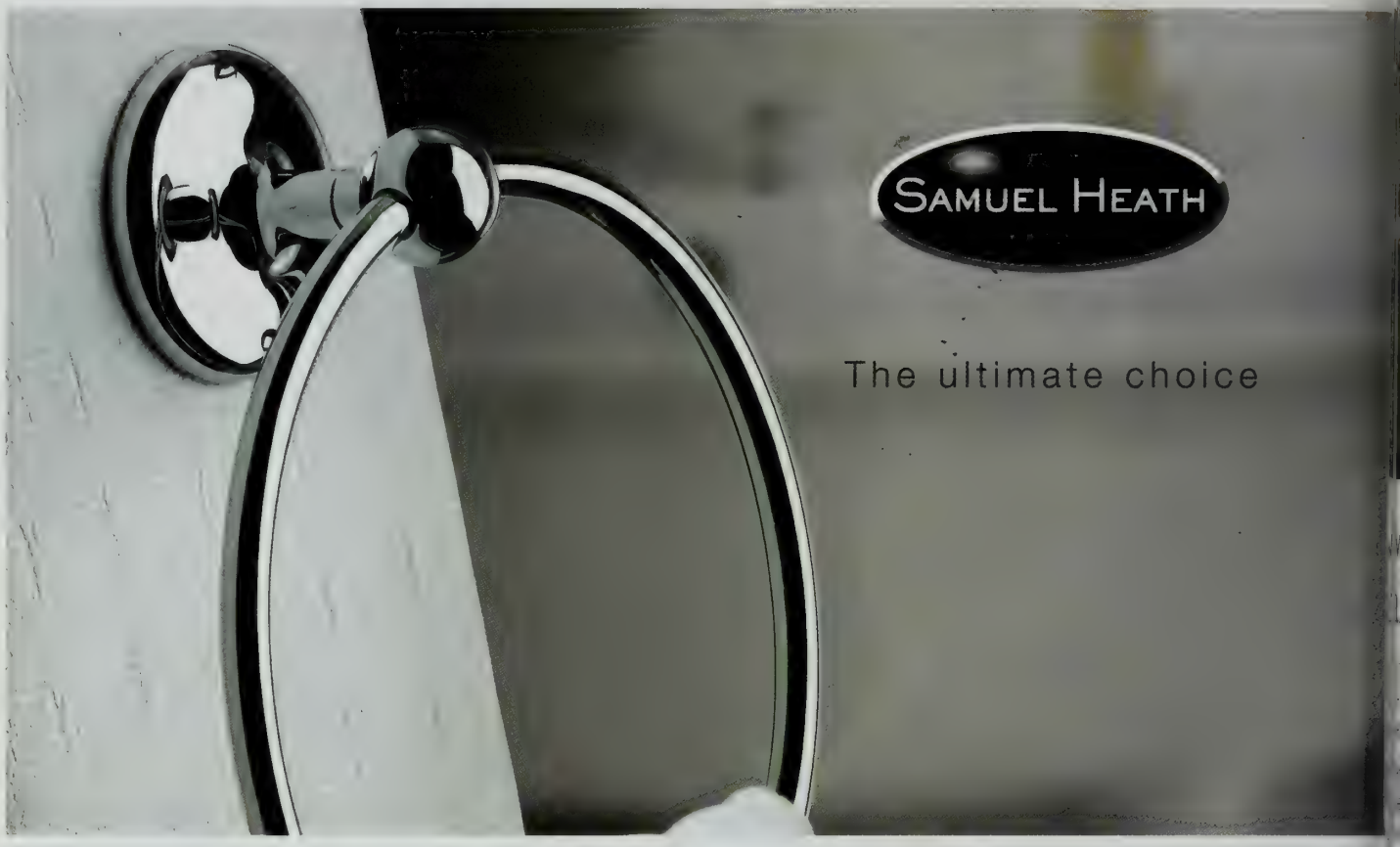
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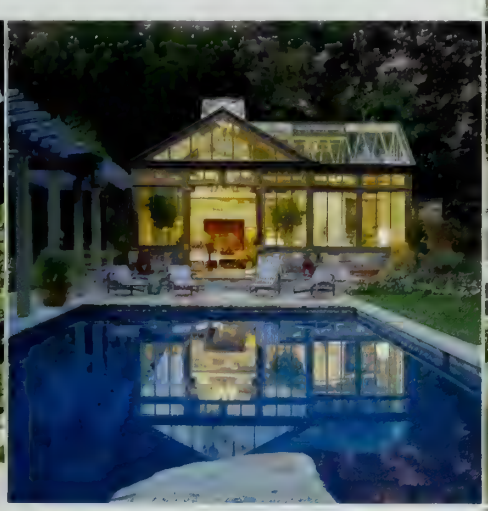
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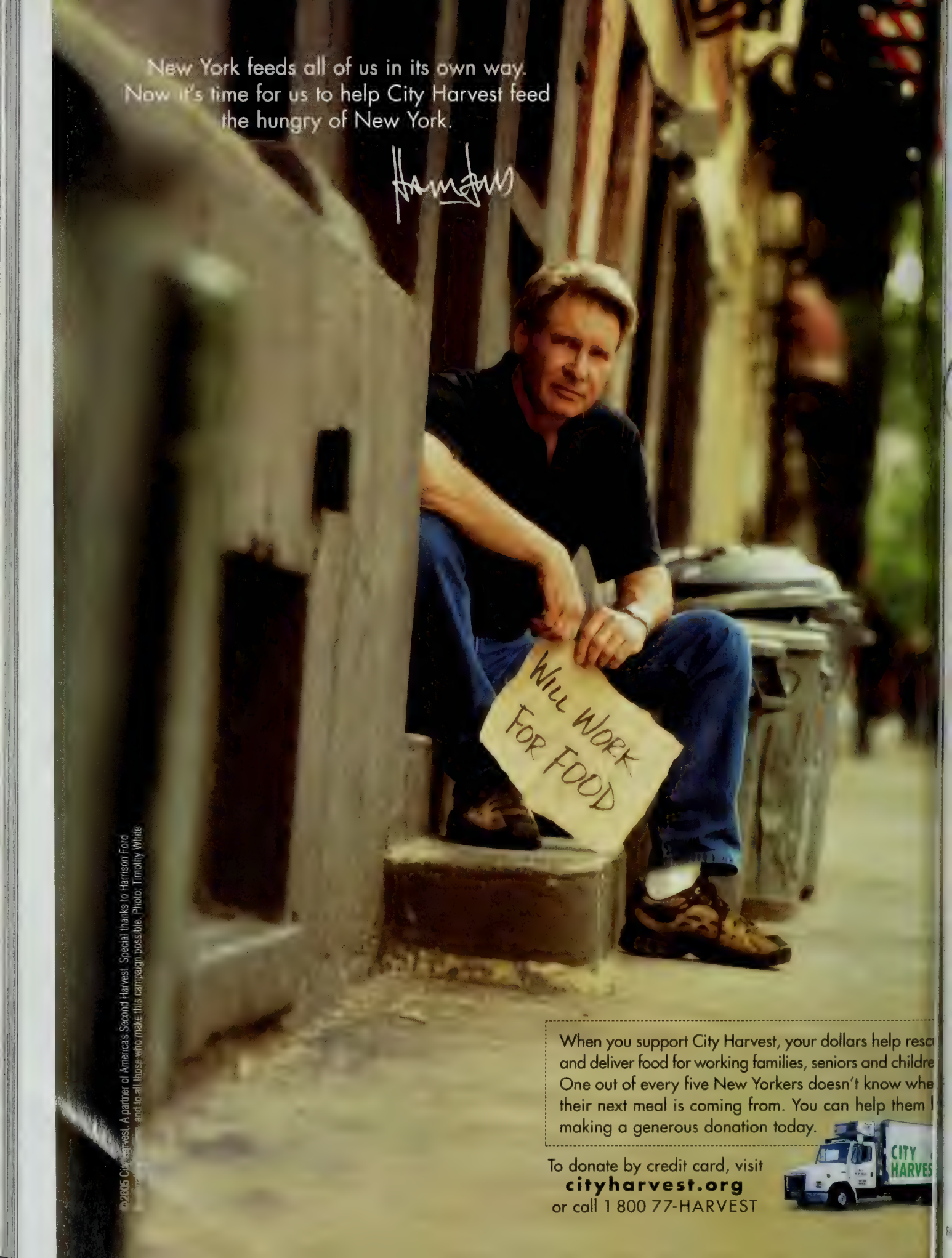


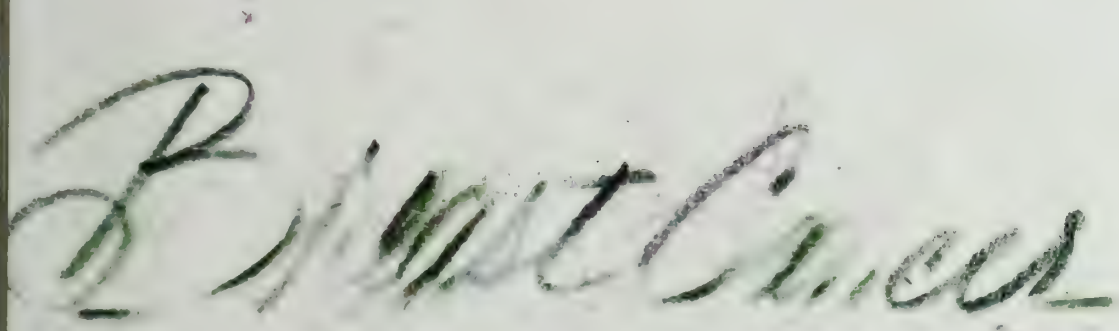
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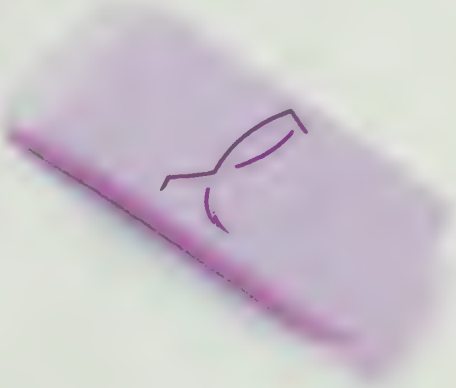
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GEOFFREY BRADFIELD

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eplace you've ever seen. This four-ot-long bar of fire was imported from gland and is the only one of its kind in ew York. One has to remind oneself t Bradfield started this room without much as a molding.

The master suite, which encompasses e entire third floor, is a more relaxed rsion of the living room. Very low-ng, it sends a strong message of tran-illity. It has tufted white leather doors; other rug carved so deeply you feel it rough the soles of your shoes; and sev-al more acrylic pieces, including a huge lding screen that does not screen any-ng, since it is transparent. The design-'s positive mood may have something to with waking up each day surrounded so much creative energy, including a ilton Avery painting, a Niki de Saint alle sculpture, a nine-foot-long Ken-th Noland painting and a six-foot-tall orschach test of a piece called *White wn*, by Julie Hedrick.

Having an entire house has afforded any firsts for the designer. Never before s he done a toile room—maidens on ee swings are not really his style—but ever before had he seen a toile like this, black-and-white print of the city sky-ne, as Gotham as Bemelmans Bar. He overed nearly every surface of the guest om with the fabric. Nor has Bradfield, a reless moviegoer, ever had his own li-rary/media room, with a long stretch of anquette and a giant plasma television to

> What Bradfield wants you to know is, "I have such an optimistic nature."

eveal every detail of every movie set to is searching eye. Medium gray, the room ets its energy largely from an Yves Klein able filled with the artist's signature elec-ric-blue pigment. This is the room you imply never want to leave.

The mystery remains: How does a de-igner weave together Schiaparelli pink nd Yves Klein blue, taffeta and Ultra-uede, clear plastic chairs and bombé ommodes, Ionic columns and the fron-ier of art? Bradfield refers us to Oscar Wilde: "All beautiful things belong to the ame age." The Age of Bradfield, that is. □

TIGGY BUTLER

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made gesso for the dining room walls, using the 18th-century technique of boiling up rabbit skins," she says. "A plasterer referred to his own collection of 18th-century fragments for authentic decoration on ceilings and doors, a crystal manufacturer copied 19th-century chandeliers, and a team of 45 craftsmen worked their hearts out for almost two years."

Work began on the top floors, originally Shepherd's offices and family apartments, now guest rooms. By the time Butler got down to the grandest rooms, she was getting tired. By the time she got to the living room on the first floor, she was exhausted. "Friends often say I shouldn't go to so much trouble, but I ignore them," she says. "This time someone suggested simplicity, and I was so tired that I listened. That was a mistake.

> Venetian windows were a hot design item, and Shepherd built a huge one.

"My wonderful plasterer had packed up and gone home when I realized that the living room would have been Shepherd's big set piece—simplicity just wasn't the point." The plasterer came back and added more decoration, and all was well.

"Another difficult decision was how much gilding to do," Butler says. "If I used as much gilding as was fashionable in the upper levels of 18th-century society, my friends would feel overwhelmed. A thin line of gold here and there was enough." She also eschewed a strictly historical approach to color. "Authentic 18th-century colors weren't important to me," she says. "I wanted the colors of sunshine as a welcome for friends."

Now that construction has stopped, "there's a feeling of deep quiet inside the house," Butler notes. "It's easy to forget that the pace of London continues outside. The first morning I moved in, I woke to the birds singing and thought I was in the country, but when I went to buy coffee, I opened the front door and felt such an urban buzz I thought I was in New York."

Edward Shepherd would recognize that bustle. He was part of it, and this house helped to shape it. The fashionable tone of Mayfair was fostered here. □

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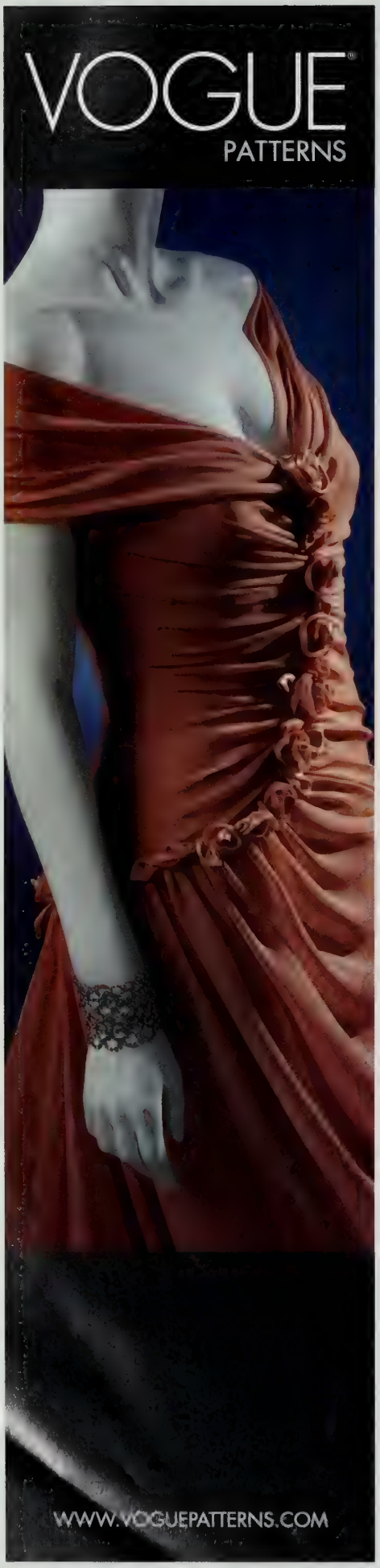
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from the fixity of the right-angled plan. A staircase to a third floor in the building already zoomed up through the bedroom at a diagonal, and one structural wall angled slightly. It turned out, when I looked closely enough, there was some dynamism waiting to be unlocked in the plan, and to jump-start the space, to give it some energy and momentum, I decided to play up the sleeping diagonals and even cultivate more. Creating new hypotenuses across the right angles would add length.

I built wall planes to enclose closets and hide bookshelves and set them at a diagonal that would pinwheel the space. I laid new plywood floor panels at the same diagonal, to enlist its shifted grain in a rebellion against the static geometries of any lingering right angles. A little spin would help.

I've always wanted to build an Escher drawing, and this apartment was my chance to aim for the uncanny. Across the middle of the open living area, I literally painted a line on the walls, floor and ceiling, representing a picture plane, which I set at a diagonal. The painted rectangle frames the space on the oblique, and as an optical distortion, creates a visual conundrum: You don't quite know whether it's a mirror or a large pane of glass, and it doesn't sit right with any other geometry in the room. Nothing tallies into a larger whole. This is not the logical picture frame inherited from the Renaissance, that "window" for looking into the depth of space. I was destabilizing the coordinates that tell you where you are. I wanted the frame to launch the eye into a spatial question mark. The physicality of the space started to give way to metaphysics.

Magic carpets, of course, are never easy to design, and I adapted drawing techniques that painters and architects have used for centuries in developing the third dimension on paper. Only I applied the methods to the third dimension itself, forcing perspective and using the techniques found in scenic Japanese drawings and medieval paintings, which conjure spatial depth by portraying buildings rising up at an angle. I was building graphic illusions in real space.

I fitted the kitchen cupboards with obliquely angled collars that seemed to hover: I wanted them to act as visual riddles, doubting space with geometries that would add something spectral. The abstraction of these cupboards, which I hoped would take the apartment even further from physicality toward an intangible virtuality, had a very humble genesis. With my slim budget, I bought generic cabinets at Ikea, and my own two-man work crew built the collars on-site from plywood bought at the lumberyard. There was nothing precious about the materials, and nothing elaborate about construction. The marble "rugs" inlaid in the floor were recycled from baths decommissioned in another part of the building.

The small, 900-square-foot apartment was reaching saturation, but one last touch. Actually two. I painted a red square and a blue parallelogram across separate but adjacent walls, creating what I call space paintings that seem to levitate off the surfaces, drifting in the middle of the rooms. The forms look intact only from one privileged viewing position, and they break apart into free-floating orbits as you move through the space. Walking splits them apart and sets them in motion. Likewise, the cabinets reconfigure themselves in different constellations, with each one orbiting independently of the other. If I squint, it's a little like trekkin through a galaxy.

> The total absence of character was a gift: There was nothing to save, nothing to preserve and cherish and wrap my design around.

Artists and poets all create imaginar worlds. Escher depicts them very explicitly on paper. Mathematicians talk abou imaginary numbers. But architects ar usually stuck with the nuts and bolts, yet wanted in this little exercise to see if imag inary space could be made real. Some thing I could step into. A little plywoo and drywall and paint and that idea at th tip of my pencil have opened up a ment picture that now invites me to sit dow and wonder. □

LAURA HUNT

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ccessfully carried out, as the French t-bronze alabaster urn on the pedestal hind the daybed, the oversize Italian abaster urn on the windowsill, and—a licitous flea-market find—the Neoclas-al-style urn-shaped painted cabinet nking the Napoleon III settee attest). hen, for additional dashes of color, she aced a crystal ball striated with red min-als on a stand ("It reminds me of Mars; s beautiful in an unearthly way") and

> "As a Texan, I just had to have an element of the Old West in there somewhere," says Hunt.

ad an octagonal table covered in a luxu-ous red wool with heavy bullion fringe I like to vary the objects on it, especial-the centerpiece, so that it's an ever-hanging still life").

Six Neoclassical painted and parcel-gilt iedmontese dining chairs stand against he entrance hall walls, which Hunt as brought to burning life with 30 George Catlin hand-tinted engravings f Indian chiefs (and as if that weren't nough, they are all reflected in the liv-ng room's Régence giltwood mirror). American engravings and European fur-iture are a great juxtaposition," she haintains. "And besides, as a Texan I just ad to have an element of the Old West n there somewhere."

The antique brass light fixture that Hunt fell in love with for the bedroom adly lacked a shade, prompting her o design a fringed and overscale affair hat is both literally and figuratively over he top—"Call it my racy shade," she aughs. She slathered her tufted sleigh ed with cream-and-French-blue antique oile (having had the walls faux-finished n those colors) and had a pair of lyre-shaped window benches covered, as well s balloon shades made, in the same stuff. And as for the rest of the bedroom furni-ure, 19th-century bamboo and Bieder-meier make for a combination at once stylish, rich and imaginative.

Is this not, then, a mise-en-scène befit-ting *both* Laura Hunts, the celluloid and the cellular (that is, the corporeal)? □

ARABELLA LENNOX-BOYD

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survive. Tree peonies did well, and the irises were fine until a badger ate them.

"The garden looks silvery against the dark hills," she says. "This can be a harsh and dour landscape. I tried to give it a softness—something it has never had—and a sense that life can be a pleasure."

It is indeed. The house is cool on a hot day; there are huge baskets of lavender at almost every door to scent the air and a comfortable chair wherever you need one. "The English instinctively know how to make rooms," she says. "They can't explain how; they just do it. Mark rearranges the furniture, and suddenly there are reading lamps in all the right places, and our mishmash of furniture from many generations—a 16th-century billiard table that has been in the same room for nearly 450 years, my grand Napoleonic bed, my parents' '30s dining table, an armillary sphere designed by Mark—all looks right together."

Though its foundations probably date from the 12th century, the palazzo was built in the 16th century for the Prince of Santa Croce, who held the fiefdom of Oliveto. It was part of the Papal States—the pope and Vatican officials dealt out justice from the courtroom that is now the billiard room. File boxes filled with decrees dating back to 1591 remain, each a treasure of fine script and red papal seals.

Little else is known of its history. There must have been battles—there always were—but the dungeons are now

> "The rooms were a bit spooky," says Lennox-Boyd, "and there were bats behind the pictures."

wine cellars, and the only disturbance is the murmur of village voices far below on a summer evening, a church bell or a man coming to sell peaches.

This restoration has brought the house and the village alive again. Lennox-Boyd cannot get there as often as she would like, and she makes Palazzo Parisi available for vacation rentals so the rooms do not languish, empty and silent. The "wonderful soul" that she values so deeply lives on. □

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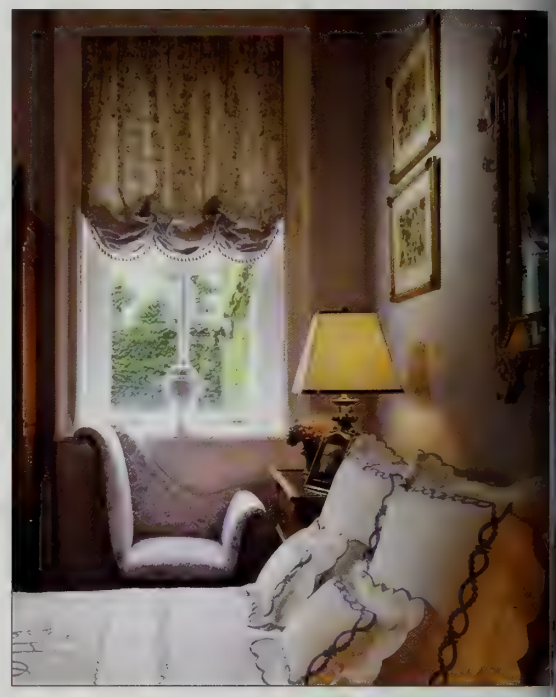
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